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Barnet Cynical, Bitter About Biz

By TED HALLOCK

Portland, Ore.—If Charlie Barnet continues to discuss the fate of popular music as candidly as he did with the *Beat's* reporter, there is no possible doubt that he will disillusion and dissuade nine out of 10 horn blowers-to-be regarding any notions concerning the career of a sideman. Barnet is either a real, live cynic (astonishing considering his age and independent source of income) or a temporarily bitter musician who hasn't the desire, ability, or guts to sell insurance for a living.

Barnet's new band (and this adjective is about sucked dry) is a "dance" orchestra, with a choice of material running from the *Tin Roof Blues-Famous Door* days through *Skyliners* and a few of the milder bop instrumentals left over from his last effort. Nothing is wild, despite the presence of a half-dozen vets of Charlie's bid for bopdom's crown.

All That Counts

Ray Wetzel blows quiet open horn in medleys, Barnet plays some soprano lead, sidemen all look relatively disinterested in the proceedings, and the people seem to enjoy dancing. Which is all that counts, according to CB.

Barnet admits he "backed into" the business this time because "it's the only thing I know," but adds, "if the people don't go for dance bands . . . maybe??" indicating a belief that there can be a revival of experimentalism. Recounting events leading to his re-emergence as a big band batonner, Barnet said: "I left Carlon (Gastel) because clients I was supposed to handle just didn't happen.

"I had nothing but grief with my little novelty combo. MCA put us into strictly wrong places . . . places which cared only incidentally about music. People felt sorry for me. Fans would tell me they were sad I was down and hoped I'd recover my fortunes soon."

Not Happy

In general, Barnet is not very happy. When asked how long his MCA pact had to run, he answered, "Too long." His Capitol recording affiliation is "dead, because they're interested in dance bands now. But not mine."

After all the shouting about giving people their money's worth, playing decent tempos, etc., etc., etc., it might be wise to sit back a moment and mull the many-sided implications of that phrase, "Here Come the Dance Bands."

Lombardo Smashes Alltime Omaha Mark

Omaha—Guy Lombardo smashed the alltime record for Peony Park Terrace here in May. He drew 3,800 dancers at \$2 a head, plus tax. All table seats in the spot were reserved for a week in advance. It was Lombardo's first showing here in 15 years.

No, The End

New York—A hip character was telling Johnny Long about a beauty contest which his girl friend had entered.

"They had prizes," explained the character. "Prizes for the most beautiful face, the most beautiful figure, and the most perfect proportions."

"Yeah," commented the highly witty left-handed leader. "What did that fat girl of yours take a prize for—just being the most?"

Concert Hassel



(Photo by Bud Ebel)

Cincinnati—Before-concert worries, this time. Trouble causing Vaughn Monroe and Mrs. Barney Rapp to look that way was the failure of the Monroe bus to arrive on time for concert here promoted by Rapp. The instrument bus was almost an hour late. The small crowd waiting for Monroe at Cincinnati's music hall was another discouraging factor.

S. F. Club Op Arrested On Heroin Count

San Francisco—Louis M. Landry, operator of the New Orleans Swing club here, was arrested May 25 on a charge of possession of narcotics.

George White, head of federal narcotics enforcement in this area, who personally conducted the raid, said one ounce of heroin was found on the premises.

Principal Source?

Landry also was tagged with being the principal source of narcotics in the Fillmore street area.

Numerous ingenious hiding places for dope were found on the club premises, the arresting officers said.

A raiding party of nine officers broke into the club in the early morning hours and were greeted, White said, by Landry holding a gun.

Retrieved from Drain

The heroin was retrieved from a drain when Landry tried to flush it down.

Landry claimed he fell into the narcotics trade when Mafia men approached him while he was having financial difficulties, arresting police said.

Denies Statements

At presstime, Landry was out on bail and had not yet had a hearing. He denied the statements that had been credited to him, terming them "just newspaper talk."

The New Orleans Swing club was still in operation.

WINS To Drop Disc Jocks, Too

New York—Station WINS, which is already in a contretemps with AFM Local 802 over the firing of its eight-man studio band, plans to drop its disc jockeys at the end of the baseball season. Station heretofore has been primarily devoted to jock shows except when baseball games cut in. In announcing the change of policy, station program director John Bradford also took a crack at the personality platter whirlers.

"Disc jockeys have made the program director's job much lighter in recent years," he said. "But they've also aired a lot of trash foisted on them by record pluggers who are merely leeches. In effect, stations have been helping record companies sell their products instead of playing what people really want to hear."

Bradford said that under the new setup he will pick the discs himself.

"The disc jockey as we know him today is breaking down the program structure of AM radio," he said. "No man can sustain himself three and four hours a day. By cutting WINS record shows into quarter-hour segments and alternating dignified announcer voices, we'll build better program structure and obtain better musical balance."

New York—New vocalist with the Herman Herd is Pat Easton who takes the job vacated awhile ago by Mary Ann McCall. Pat, a buxom little blonde, formerly sang with the Tatlers and with Gordon Jenkins' choir.

New York—Biggest record price-slashing since before the war is being attempted by Remington records, headed by Donald Gabor, who also heads Continental records. Remington is offering pop, semi-classical, and classical LPs at the lowest prices yet—99 cents for pop and semi-classical 10-inch LPs, \$1.49 for 10-inch longhairs, and \$1.99 for 12-inch longhairs. Standard prices in these categories are \$2.85, \$3.85, and \$4.85 respectively.

Although Remington's promotional emphasis will be on longhair material, label is also issuing a raft of pop and jazz matter culled from Continental masters and from masters leased from other companies.

Many Names

Label will put out LPs by Dizzy Gillespie, Sarah Vaughan, Mary Lou Williams, Ethel Waters, Slam Stewart, Cozy Cole, Edmond Hall, Machito, Eddie South, and Dorothy Donegan.

The Gillespie sides to be transferred to LP have Sarah Vaughan vocals and include *Mean to Me*, *Interlude*, and *East of the Sun*. Among the Ethel Waters numbers are *Cabin in the Sky*, *Takin' a Chance on Love*, *Dinah*, and *Am I Blue?* Slam Stewart items include *Time on My Hands*, *Honeysuckle Rose*, *A Bell for Norvo*, and *Talking Back*.

Platters are initially being sold through chain stores. Discs were kicked off when Macy's took full page ads in the New York dailies at the end of May. During June they were put on sale in Macy, Bloomingdale, and Sears Roebuck stores in 87 cities. In August, they'll go into the Woolworth stores.

New Process

Discs are being made by a new plastic molding process which reduces the price of the finished record to 12 cents as against the 50 to 60 cents that a finished vinylite record costs. Like other LPs, Remingtons are unbreakable.

Outfit will also start issuing some of its material on 45 rpm platters selling at 39 cents after it has completed its initial LP splurge.

Entire record industry is watching the Remington experiment with interest. Price structure on LPs has remained stable so far, but success of Remington's cheap discs might force other companies into defensive price cuts.

Attempts Flopped

Attempts in the last couple of years to revive low-priced 78 rpm platters failed to catch on, although momentarily it scared the major companies into reviving their low-priced lines. However, the low-priced efforts on 78, for the most part, did not have much to offer in the way of name bait.

Remington, as can be seen from its pop list, has some fairly potent names. Its list of longhair artists includes Bela Bartok, Giovanni Martinelli, Giuseppe de Luca, and Georges Enesco.

Armstrong May Go Under Knife For Ulcer Removal

New York—Louis Armstrong may go under the knife this summer to clear up an ulcer condition which has been bothering him for the last five years. Decision whether to operate will be made after he has a checkup by a group of top specialists here late in June. Meanwhile, he has indefinitely postponed all his bookings after he closes at the Blue Note, Chicago, on Aug. 5. These bookings had been set through next February.

It was his ulcers which forced Louis to lay off for awhile 3½ years ago. During this layoff, he switched from his old band to his present combo.

Improvement

However, during the layoff he seemed to get worse, so he threw away the corset his doctors had given him and went back to work. Within a few weeks, his doctors told him that one ulcer had cleared up. They felt that working had helped effect the cure.

After that, Louis had occasional attacks, although they never interfered with his playing. During his European tour last year, however, he became desperately sick after he left Brussels, and at his concerts at Lausanne and Geneva, his managers were convinced that he would have to abandon the tour and return to the States. But the ulcer subsided again and Louis finished out his itinerary.

Got Worse

Since he came back to this country last December, his stomach has been getting worse. When he played the Roxy here in May, he was sick throughout the engagement, although he managed to play every show. The day before he closed at the Roxy, he wired his doctor that he had decided to be operated on. At the same time, he postponed his bookings after the Blue Note date.

Since making this decision, his health has improved. He is completely in favor of an operation, but whether he will actually undergo a carving depends on the outcome of the checkup by the specialists.

BG To Do Series Of Longhair Dates

New York—Benny Goodman is due back from his European tour in mid-June, at which time he will start on a series of longhair solo appearances. His first date in this series will be in Hartford, Conn. He has been doing concerts in Europe with a jazz combo including Dick Hyman, piano; Roy Eldridge, trumpet; Zoot Sims, tenor; Ed Shaughnessy, drums, and Nancy Reed, vocals.

Guarnieri Records Waller's Last Tune

New York—An unpublished tune by Fats Waller, allegedly his last composition, has been recorded by Johnny Guarnieri for Admiral records. Number is currently titled *I'm Saving My Pennies*, but that may be changed after lyrics have been written for it.

Nappy, Vocalist On The Cover

Dixieland exponent Nappy Lamare poses for the cover of this issue with Jacqueline Fontaine, who sings with his band. Nappy's crew, now at Club 47, was recently at the Palladium, alternating sets with Les Brown and his band. Lamare has a television show from KTLA, the *Dixie Showboat* on Monday evenings. His latest Capitol platter, *It Ain't Gonna Rain No Mo' and This Is the Life*, has just been released.

Here's New Blood Biz Is Looking For

By RALPH J. GLEASON

San Francisco—Those in the music business who are looking for new life and new blood and worrying and wondering where it is, can stop looking and stop worrying. It's right here at San Francisco State college, where a group of healthy, happy youngsters under the liberal and farsighted direction of Dr. Wendell Otey are carving out new patterns, new sounds, and new directions in the music of today.

The group is all music students at the college, where a two-fold apparatus is available for experimentation—the dance band workshop and the composers' workshop. On May 15 they presented a free concert at the Marina Junior High school auditorium to unveil some of their efforts of the last year.

Refreshing

To these old and slightly greying ears and eyes, it was like a cool breeze, a freshly-showered lawn, or a cold shower on a hot day. Use your own simile. To us it was the best evening's music we've had here in almost a year—and that includes a lot of concerts by professionals who collected those green things for it.

Not that this group isn't professional, it is all of that and more, but its attitude is different and so are its ideas. Regardless of the limitations of the band, which are the obvious ones inherent in any student setup, and despite the fact that the concert was not programmed for over-all effect, the net result was a desire to stand up and cheer. It was simply tremendous and it was free.

These students are bound and determined that modern American music—dance and concert—will not stand still. They are hoping to bring to it the fresh strength and ideas of their youth and what they have to offer is so good and so intelligent, it will be quite a struggle for the music business to resist it, if it can.

Prof. Student Responsible

Dr. Otey, an energetic young man from Iowa, is responsible for breaking down the academic resistance to the idea of the workshop and the band. Together with Bob Searle, a young composer, arranger, and instrumentalist who is completing his third year with the group, he has guided this amazing experiment since inception.

"The dance band represents one phase of the creative music activities in progress here and works in close cooperation with the composers' workshop," Dr. Otey explains. "No stock arrangements are performed by this band; only manuscripts arranged or composed by the students themselves are in the books at any time."

"Each piece is usually rehearsed (Modulate to Page 19)

Dean Martin Pays Off In Contract Suit

New York—Dean Martin, singing partner of comic Jerry Lewis, has been nicked by Apollo records for \$3,500 as the result of a breach of contract suit brought by the record company.

Apollo contended it had set a three-month contract with Martin with a one-year option in October, 1947. One date was cut then, Martin being paid \$75 a side. These sides were released in November.

In December, with the AFM recording ban coming up, Apollo rushed through some more sides by Martin, paying the \$187.50 a side called for under the option despite the fact that the original contract still had two months to go.

By paying the figure called for by the option, Apollo claimed it had picked up Martin's option. The following August, Martin signed with Capitol. This brought on the suit by Apollo.

Laine, Page Wax Duets On Mercury

New York—Mercury records has cut a pair of duet sides by Frankie Laine and Patti Page, first time Laine has shared wax with anything other than a sound effect. The two of them recently worked together on the same bill at the Paramount theater here, with Patti pushing Frankie hard to maintain his top billing. Duet sides cut were *If I Were You I'd Love Me and I Love You Like That*.

Flanagan Schedules Statler Hotel Date

New York—Ralph Flanagan, who plays his first theater date here at the Capitol on June 22, has been tentatively set for his first hotel date here. He is penciled in to the Statler hotel on Sept. 18 for four weeks. Next January he is scheduled to make his first appearance on the west coast, with a date at the Palladium, Los Angeles.

Louis Armstrong will tell the story of his own life in his 50th birthday issue of *Down Beat*, on sale June 30.

Bay Area 'Beat' Man Finds Welcome Kicks In Local Band Workshop



San Francisco—Biggest boot our boy Gleason has had since Woody Herman and Nat Cole hit town together was administered by the San Francisco State college dance band workshop, shown in the photos above. Arranger Bob Searle, in the first photo, directs the group through one of his

own compositions. Saxophones are Lou Guianasso, Tom Hart, Bob Olney, and Elaine Allpaugh. Tenorist Dale Alstrom was out of camera range. Trombonists are John Parenti, George Gilbey, and Wally Wells. Second picture shows just a part of the rhythm section: Bob Marchesi, bass,

(Photos by John Guthrie) and Joyce Collins, piano. Trumpets, third photo, are Rudy Salvini, Wayne Allen, Allen Smith, Chuck Lord, and Rudy Zanini, who was also missed by the photographer. Story on the band in this issue.

Mouldy Figs Have Double Orgy



Northfield, Minn.—Everything went double when the *Session for Mouldy Figs* show celebrated its 100th consecutive broadcast on May 12. Two guest experts, George Avakian and John (Jax) Lucas, above, spent two full hours before the microphone. During the second half of the session they presented a preview of two new albums cut by Doc Evans' band for the Art-Floral-Record shop, from which the program regularly emanates. The Evans discs, incidentally, are also being issued by Tempo records.

'Creesh' Hornsby Dies Of Polio On Eve Of Stardom

Hollywood—The postman rang twice for Don (Creesh) Hornsby, 26-year-old pianist-entertainer, who was a victim of a fatal attack of polio shortly after signing the contract with NBC which assured him of stardom on his own TV show.

In 1942, while serving as an orderly with the 2nd marine division ("I went into action immediately and encountered thousands of white porcelain bowls," he reported later), he was stricken with a disease from which few recover—spinal meningitis. He received his medical discharge after 10 months spent in the naval hospital at San Diego.

Serious Side

Although he never attracted any attention as a pianist until he broke through in a big way as a comedian, he was a capable musician with a serious side to his musical life. For the past year he had been working at odd moments on a composition called *Blues for Johnny*, with the idea of utilizing it in a screen play.

The real Johnny of *Blues for Johnny* was a buddy of Hornsby's who, after receiving long and intensive training as a combat soldier, was killed in a troop train accident before he ever got near an

enemy.

After years of ups and downs, Hornsby first attracted attention during an engagement at a Long Beach (Calif.) nitery which lasted 53 weeks. It was there that he was spotted by Bob Hope, who became his "sponsor" and was instrumental in getting him his recent date at Charley Foy's, the North Hollywood showcase spot.

A TV Natural

Many professional critics did not find him screamingly funny, but he was a natural for television, and offers from that field poured in. He was signed by NBC to a five-year contract, which it is understood started him at \$1,000 a week and guaranteed him star billing on his own show.

It was decided to launch the show from the east. Hornsby went to N. Y., taking his wife and three children, to work on the show with NBC video production men.

Hornsby was stricken just as the

Whispering Jack Smith Dies In N.Y.

New York—Whispering Jack Smith, one of the earliest crooning successes, died on May 14 at his home here. He was 51.

Whispering Jack Smith is not to be confused with the currently popular laughing Jack Smith. He reached the height of his popularity in the late '20s and was a contemporary in success with Gene Austin.

Whispering Jack was one of the earliest stars created by radio. After World War I, he tried vaudeville briefly and unsuccessfully, then started singing on any radio station around New York that would use him. One night on WMCA he was supposed to play the piano for another singer who failed to show. Smith had a cold but he took over the vocal job anyhow. This was the start of the style through which he became known as The Whispering Baritone.

Shortly after that he cut *Cecilia* for Victor in his whispering tones. The record sold more than 1,500,000 copies and Smith became one of the big stars of the day. Another of his big hits on Victor was *Give Me a Little Kiss*.

Recently he had made a few appearances on television. His last TV show was on WNBT three weeks before his death. He is survived by his wife, Marie; a brother Charles, and a sister, Jane Smith.

Meadowbrook To Close For Summer

New York—Frank Dailey will close his Meadowbrook in Cedar Grove, N. J., at the end of June for a hot weather hiatus. Spot will be taken over for July and August by a stock company. Similar deal was arranged last summer. Ray Anthony closes out the Meadowbrook dance season.

Bob Crosby, Andrews Sisters To Theaters

New York—Bob Crosby and the Andrews Sisters have been packed to do a series of theater dates starting June 30. They open them for two weeks at the Chicago theater, Chicago, and go from there to the Buffalo theater, Buffalo, and the Roxy, NYC. They have been appearing together on the Club 15 radio show.

issue of *Life* magazine containing his "big spread" hit the stands. He was hospitalized at White Plains, N. Y., and placed in an iron lung. He died May 21, a little more than a week after entering the hospital.

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Charlie Barnet's Big Band Again, Due For New York Debut Soon



Portland, Ore.—Charlie Barnet, soon heading eastward for a New York night club date early in July, brought his brand-new band into the ballroom at Jantzen Beach here for a one-nighter. Barnet has put down his alto for a session with the soprano sax, in the first photo. Facing him are



Dick Hafer, first tenor; Chester Ball, third alto; Dick Mal-
donian, second alto; Claude Gilroy, fourth tenor, and Bob
Dawes, baritone. Trumpet section, in the second photo,
lines up, from left to right, with Johnny Howell, Ray Wet-
zel, Johnny Cappola, and Marvin Rosin. Last frame, inevi-

tably, spots singer Helen Carr, with Charlie in the background. Members of Barnet's troupe not shown are trom-
bonists Dave Wells, Dick Kenny, and Ken Martlock,
drummer Johnny Markum, bassist Red Kelly, pianist Donn
Trenner, and singer Bill Deroy.

L.A. Radio Orksters Hit Hard By Summer Layoffs

Hollywood—Radio musicians here are facing what may be the worst period of summer layoffs the business has known. But despite steady inroads by television, a medium that will never provide employment as pleasant and as profitable to musicians, there is reason to believe that radio musicians can look forward to at least one more big year following the summer slump.

Following is a breakdown of the radio shows emanating from here with their summer layoff dates, replacements, if known, and names of conductors and orchestra managers.

The fact that the layoff periods had not been filled as of this writing did not necessarily mean there would be no replacement from here. Several summer fill-ins were still in the making, but the general outlook for musical shows using full-size orchestral groups was not good.

CBS

My Favorite Husband (Wilbur Hatch—
Jules Von Gende), July 9-Sept. 10.
Our Miss Brooks (Wilbur Hatch—
Jules Von Gende), May 28-Sept. 3. Replaced by
Steve Allen Show, with Ivan Ditmar trio;
from Hollywood.

Jack Benny (Mahlon Merrick—
Harry Harris), May 28-Sept. 10. Replaced by Guy

Lombardo, from New York.

Amos 'n' Andy (Jeff Alexander—Ben Bar-

rett), May 21-Sept. 24. Replacement from
New York.
Edgar Bergen (Ray Noble—Dave Klein),
May 28-Oct. 8. Replaced by Percy Faith
concert orchestra, from New York.
Red Skelton (Dave Rose—Bernie Hal-
pert), off June 25, return date not an-
nounced.
Corliss Archer (Felix Mills—Carl Hoenef),
June 26-Aug. 27.
Luz Theater (Lou Silver—Les Stevens),
June 26-Aug. 27.
My Friend Irma (Lud Gluskin—Fred Ol-
sen), June 26-Aug. 27.
Bob Hawk Show (Irving Miller—Ben
Barrett), June 26-Aug. 28.
This Is Your Life (Alex Lasslo—Dave
Klein), May 30-Sept. 5.
Groucho Marx Show (Jerry Fielding—
Ben Barrett), June 28-Oct. 4. Replaced by
It Pays to Be Ignorant, from New York.
Bing Crosby Show (John Trotter—Perry
Botkin), May 24-Sept. 20.
Burnett Allen (Larry Lubin—Al Lapi-
ni), off May 17. Contract for next season
not signed at writing.
Suspense (Lud Gluskin—Dave Klein),
July 6-Aug. 24.
Halmark Playhouse (Lynn Murray—Ben
Barrett), July 1-Sept. 7.
Jack Smith Show (Frank De Vol—Lou
Woods), June 30-Aug. 21.
Club 15 (Jerry Gray—Gil Rodin), June
30-Aug. 28.
CBS shows listed as going straight
through with no summer layoffs were the
Condensed House (Victor Young—Henry
Hill), *Life with Lou* (Lad Glickin—
Julian Davidson), *Gone Astray* (Carl Cot-
ter—Carl Hoenef), and the *Curt Mason*
Show (Country Waasburne).

NBC

Fawny Brice Show (Carmen Dragon—
Wally Marks), May 3-Oct. 10. Replaced by
music series from Hollywood.

(Ed. Note: Following shows will return,
but date has not been set.)

Judy Canova (Charles Dant—Don Cave),
June 24-?

Denise Day (Charles Dant—Don Cave),
June 24-?

Jimmy Durante (Roy Bary—Al Armer),
June 30-?

Pat & McGee's Molly (Billy Mills—
Cliff Webster), May 23-?

Great Gildersleeves (Jack Meakin—Cliff
Webster), June 14-Sept. 6.

Halls of Ivy (Henry Russell—Cliff Web-
ster), June 30-?

Phil Harris & Alice Faye (Walter
Schartz—Harry Harris), June 4-?

Bob Hope (Lee Brown—Al Armer), June
18-? (Reported that Hope is trying to se-
cure release from present radio contract).

Life of Riley (Red Kosloff—Al Lapi-
ni). Period of summer hiatus is set for writing.

Screen Guild (Wilbur Hatch—Jules Von
Gende), June 29. Not expected to return.

Screen Directors Playhouse (Robert Arm-
bruster—Billy Gilcher), June 30-Sept. 8.

Light Up Time (Skitch Henderson—Bill
Harty), June 2. Frank Sinatra—Dorothy
Kirsten series ended with this broadcast.

Robert Young Show (Roy Bary—Al
Armer), July 6-?

NBC shows running right through with
no break: *Dragnet* (Walter S-uman—
Wm. Krauth) and the *Railroad Hour* (Car-
men Dragon—Wally Marks).

MBS

Ossie & Harriet (Billy May—Holly
Humphreys), June 23-?

This Is Your F.B.I. (Fred Steiner—Dave
Klein), on indefinitely.

MBS

Mutual has only two shows with large
orchestral groups originating in Hollywood:
Roy Rogers Show (Frank Worth—Ned La
Rocca) and *Family Theater* (Harry Zim-
merman—Hank Stern). Both continue in-
definitely.



Chicago—Former Will Osborne and Charlie Barnet band singer Marilyn Moore is now in the Windy city looking for you—guessed it—a band that's looking for a singer. Marilyn is adept at both ballads and up-tempo tunes, and, until she finds that band, the blues.

Reichmen Men Arrested In Reno

Reno—Three of Joe Reichman's sidemen were picked up on a marijuana charge here in May. Trumpeter Hilliard T. Hicks Jr. and reed men Peter A. Calodoro and Lester L. Pinter were arrested just before Reichman's opening in the Sky room of the Mapes hotel.

Charges were filed in such a fashion that the three men could have opened with the band, but Reichman refused to use them. He replaced them with three local musicians. Leader also refused to post \$1,000 bail each for them.

Waldorf-Astoria Set For Summer

New York—Summer lineup for the Waldorf-Astoria's Starlight roof is practically set, depending on whether Phil Spitalny can shuffle some previous commitments for August. Spitalny and his all-girl outfit have been penciled into the spot for five weeks starting July 27.

Hotel already has set Sammy Kaye to precede Spitalny, and Vaughn Monroe to follow him. Guy Lombardo and Vic Damone opened the room on June 1.

Photos of Louis Armstrong and his bands and combos through the years will be found in the July 14 issue of *Down Beat*, on sale June 30.

AFM Slaps Clamps On Pre-Recording, Dubbing

New York—The AFM has slapped a ban on the use of dubbing and pre-recording techniques by record companies. Ban is figured to boost recording costs for those outfits which were using these methods by about 25 percent. Most common technique affected by the ban is the system of recording an instrumental background, then dubbing in a vocal later.

Ostensible purpose of the move was to create more work for musicians. When a complete vocal record is cut at one session, there are frequently more flubs by vocalists, who are not paid by the hour, than by musicians, who get an hourly scale.

Four for Two

Thus, where possibly only two usable sides might be sliced by a vocalist in one session, it's usually possible to get four usable instrumental sides in session.

By cutting instrumental backgrounds first and dubbing in vocals later, record companies are able to make a saving on what they otherwise would have to pay musicians.

Basis for the ban, according to the union, is a clause in the agreement signed after the last recording ban which forbids dubbing. Record companies, however, feel that this clause was not intended to cover pre-recording techniques but was aimed at dubbing for such

Opinion in some disc circles is that use of tape in this manner has led to improved recording techniques and that the AFM, in banning this use of tape, is trying to hold back on a technological improvement.

Watch for the big special Louis Armstrong edition, the issue of July 14, on sale June 30.

Bop Band Accompanies Non-Objective Films



San Francisco—Ailee Chapman's band, rehearsing for their recent appearance at the San Francisco museum of art to accompany Harry Smith's non-objective films, seemed to take their peculiar assignment right in stride. Smith, an artist who has received a Guggenheim grant to further his work, draws designs on film which bear the same relation to music as dance would. The shape and color of the designs suggest all the harmonic possi-

bilities and the progression of the music. Chapman's band, which played such numbers as *Cotton-tail*, *Move*, and *Boplicity*, is composed of (left to right above) drummer Warren Thompson, bassist Robert Warren, pianist Stanley Willis, trumpeter Henry Noyd, tenorist Kermit Scott, and the leader on bass trumpet and valve trombone. Scott and Willis gave short talks on bop before the program, sixth in the museum's "Art in Cinema" series.

'Band Of Tomorrow' Good TV; Has Accent On Music

By CHARLES EMGE

Hollywood—Freddy Martin's *Band of Tomorrow* TV series, preceded by one of the heaviest advance promotional campaigns accorded an unsponsored (at time of writing) video-epus, made its debut on KTTV from Hollywood's El Patio theater with a first show that hit a high mark by present television standards.

Contrary to advance notices that contestants for positions in the "Band of Tomorrow" would be expected to turn backflips, do card tricks, dance, or juggle—and possibly because of the snorts of derision that arose from musicians—the six applicants selected by Martin's scouts to compete on the first show were picked essentially on the basis of musical ability.

Trumpeter Wins

And the judges—Red Nichols, Stan Kenton, Constantin Bakaleinikoff (RKO studio music head)—picked as first winner a young trumpet player who had no songs, dances, or tricks of any kind to offer. He just stood up and played the heck out of the Harry James *Concerto for Trumpet*.

His name is Don Dennis, and *Down Beat* readers may recall him as the husband of Jo Ann Dennis, the young lady who, as one of the top prize winners in *Down Beat's* "What's the Word?" contest, won for herself and her husband an evening of dining, dancing, and music at Hollywood's Mocambo and other leading night spots here.

Dennis has been going to school here, practicing on his horn, and of late playing with a four-piece combo four nights a week in a small club in Watts, L.A. southeastern suburb. He also recently played with Freddie Slack.

Gets Chair

To get his chance to compete on the first show, Dennis had to outplay several hundred other entrants in two audition contests. For his appearance on the initial *Band of Tomorrow* program he was paid the regular Local 47 TV scale, and unless he is displaced by another trumpet player during the first 13-week series, gets a place in the first "Band of Tomorrow" unit, which will be made up of 13 winners.

It was presumed (there was no definite information on this subject) that as sections are filled, applicants for the weekly contests will be screened in order that the necessary instrumentation will be provided.

Two Finalists

On the first show, all but two of the contestants were eliminated by use of an audience applause meter. The judges picked the final winner from the two leaders. Dennis nosed out Irving Burgie, a young music student from U.S.C. who specializes in folk music and who sang to his own guitar accompaniment.

Burgie would have no place in the "Band of Tomorrow" or any other dance band. But he registered solidly as an extraordinary "discovery," was aptly described by Martin as possessing "a great and rare talent." The recording company that signs up Burgie (several already are trailing him) will have a valuable property.

Other Contestants

The other contestants who ap-

TV Listings

Due to the fact changes are slight in TV programs using music, of probable interest to *Down Beat* readers, the TV listing section, *TV Music of Note*, will be carried only in every other issue from now on. Look for it in your next copy of *Down Beat*.

peared on Martin's first show were:

Nino Tempo, a product of Horace Heidt's "The Kids Break Through" project, who played a clarinet solo and did a dance routine.

Bob Warde, 14-year-old trombone player, who will be recalled as the youngster who enacted the role of Tommy Dorsey as a child in the Dorsey brothers movie, *The Adventures of Dorsey*.

Betty Jane Burke, who sang and did highly professional routine on drums to *Sing, Sing, Sing a la Gene Krupa* (even to the facial acrobatics that Krupa used to affect but has since dropped).

Claire Bartlett, an attractive young singer, who was just that.

Good Emcee

Martin was, as usual, smoothly adept as emcee and conductor. He used his own band in three feature numbers, one at the opening, another midway (it's a one-hour show—released here 6:7 p.m., PDT; Tuesday) and one to close the show.

The show started as a "live" release on TV, but it will be telescribed by KTTV for distribution to all CBS-affiliated TV stations as soon as it goes under commercial sponsorship.

Most professional observers agreed that Freddy Martin had come up with a TV production of promise. And though it might not be the ultimate in musical entertainment, it offered a ray of hope to musicians who have seen nothing in television but a dead end.

Hollywood Teletopics

Dusty Walker, singing guitarist, and Cass County Boys (*Jerry Scoggin*, guitar; *Fred Morris*, harmonica; *Bob Dodson*, banjo) caught new KECA-TV commercial spots, musical variety tagged *Way Out West*. (Friday, 7:30-8 p.m.)

The Ruggles, only TV dramatic show here carrying full-size ork (Buzz Adlam's ABC staff group) now in new time slot, Thursday, 7:30 p.m., KECA-TV.

Sybil Chism, organ, and Les Barry, vocals: KECA-TV's *Music for Two*, on screen again with new sponsor. (Saturday, 6:30 p.m.)

Phil Gordon, piano, who solos nightly at L.A. Ready room, has new Monday-through-Friday show on KTTV, sharing stage with string of singers (head off by Carol Richards and Virginia Maxey), guests, and gimmicks. Three-and-a-half hours daily, 1:45 p.m.

Dick Peterson, five-piece combo was signed for KTTV's *Magic Musicland*, a 15-minute Monday-through-Friday show scheduled to start around June 15. Will be released nationally via telescription or by

Bess, Tony Guests At 'Rendezvous'



New York—Eileen O'Connell, whose *Rendezvous* program appears each week over CBS' TV network, had two special guests recently. The two, both musicians who gained fame in non-musical fields, are pianist Bess Myerson, a former Miss America, and accordionist-singer Tony Lavelli, a former Yale university basketball star. Miss O'Connell is fondling a "baby" accordion in the photo. Radio and TV musical director Hank Sylvern is seated beside her.

AFM Sets Telefilm Deal With Hollywood Producer

Hollywood—Lou Snader, who has been active in the production of commercial films for television, and who has been negotiating with the AFM for the last two months on terms for the employment of AFM members by a new firm he has

standard motion picture filming if AFM clearance granted.

Harry Lubin, batonning new, augmented ork on KNBH *Pinky Lee* show, now telecast for national release. Lineup: Jacques Casselin, May Kellner, violin; Rafael Mendez and Paul Gell, trumpet; Phil Sobel, and Johnnie Hucker, reeds; Al Crescetti, piano; Merwin Fischel, bass, and Sammie Weiss, drums.

Bill Warde, set as regular pianist on N.T.G.'s KTLA show, a Monday-through-Friday at 10:11 p.m., and a Friday show at 1:30 p.m.

Lightfoot Noble crew and Frank Yankovic, polka band, sharing KTLA's *Breakfast Revue* from Aragon, with time increased to full hour. (Sunday, 5:30-6:30 p.m.)

Clayton Cowles, piano, taking *Andre Toffel*, French singer starred on KTLA's new entry, *Cafe Francaise*. (Thursday, 7:30-7:45 p.m.)

Dottie O'Brien, now set as regular vocal feature on KFL-TV's *Truth About Dixie*, sharing spotlight with pianist Marvin Ash and emcee Harry Hickie. (Sunday, 8:30-4 p.m.)

Key Brown and Tom Hatten (formerly

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name bands, name singers, and musical acts, plus specially organized musical groups when required.

Terms of the Snader-AFM agreement were not revealed immediately. However, it is known that musicians will receive the regular AFM film recording scale (and "sideline" [visual work] scale when called for) plus royalties "in some instances."

Snader told *Down Beat* several weeks ago, when he opened his negotiations, that he would insist upon the payment of some type of royalty to his telefilm performers, in addition to a royalty to the AFM (to be handled as a trust fund), because he believed in the principle of royalty payment to recording artists—and because he felt he would be able to secure better talent.

New York—Jeanne Bargy, blues singing daughter of pianist Roy Bargy, has finally been discovered by radio. She has been doing 15-minute stints on CBS television for the last couple of years. Now singer has been signed by WNEW as vocalist-narrator on a musical show called *Dixieland Story*.

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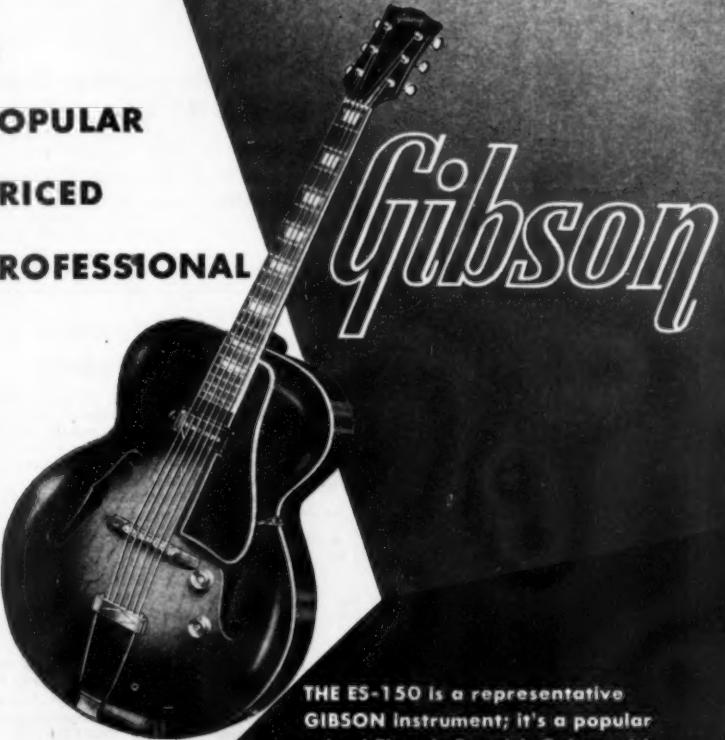
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Fran Warren's Fans Organize A Cheer, Then Scream 'Surprise'



New York—It was a surprise party for Fran Warren, engineered by her fan clubs and sprung on the singer at Nola studios when she was appearing recently at the Roxy theater here. First photo shows what lengths these kids will go to, while last shot is of Fran looking demure while the little camera bugs cluster 'round. That it was really a surprise is evident in the center view of the singer, with that "all for me?" look.

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**STRICTLY
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by THE SQUARE

Spike Jones and his Helen are going to have another baybee . . . Sidney Bechet returned to Europe on June 5, repeating his oft-voiced pledge that the move is permanent . . . Claude Thornhill, after brief stays with ABC and Willard Alexander, wound up with MCA . . . Jay Michaels, who has handled GAC's publicity for five years, is now in charge of video guest shots for the agency.

Johnny Guarneri, the 88er, will make his bow as a singer on Admiral records . . . Janet Tremaaine has left GAC to head Jimmy Dorsey's New York office . . . Tutti Camarata is now deputy chairman of London records in addition to his duties as a. and r. head . . . Bill Crosby, single pianist, closed at the Circus room in Vancouver and went to Los Angeles to be booked by Johnny Robinson.

Maxine Sullivan has signed with Apollo, her first waxing deal in months . . . Ethel Smith was featured as organ soloist on June 4 with the Boston Pops orchestra at Symphony hall there . . . Tim Gayle has set up offices at the Sherman in Chicago and is prowling for talent . . . Gray Gordon, ex-leader, replaced Joe Higgins as head of the Cincinnati office of GAC . . . Dizzy Gillespie broke up his big band, now has a combo.

Jackie Russin, pianist for Morton Downey on radio, is doing a single at the Turf club in Galveston . . . Marvin Cane quit Shapiro-Bernstein to promote Vic Damone, who goes to Hollywood July 5 for an MGM picture . . . Memorial concert for Chippie Hill brought in more than \$200 to pay funeral expenses and buy a memorial stone . . . Illinois Jacquet takes his big new band in the Palace theater, Cleveland, June 29, followed by a week at the Regal in Chicago.

More than 2,000 Phillies fans have bought copies of *The Fightin' Phils*, song written by Elliot Lawrence and Bix Reichner . . . Pearl Bailey canceled two summer dates in London to stay in New York for medical treatment. Her illness caused her to drop out of the musical show, *Arms and the Girl*. She was replaced by Delores Martin.

Jazz On LP, 45

By GEORGE HOFER

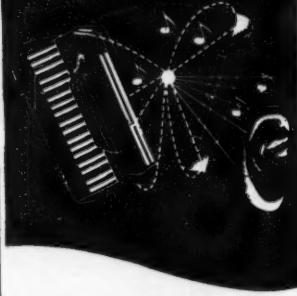
ARTIST	ALBUM TITLE	TUNES	LABEL	LP 33 1/2	45 RPM		
				ALB. NO.	SINGLE NO.	ALB. NO.	SINGLE NO.
Belafonte, Harry (Pete Rugolo Or.)		I Still Got a Thrill Farewell to Arms	Capitol			F-1018	
Cavanaugh's Cops, Dave		Fort Worth Jail I'm Gonna Charleston Back to Charleston	Capitol			F-1021	
Cole Trio, King		I Don't Know Why You're the Cream in My Coffee	Capitol			F-1030	
Cole Trio, King		Don't Blame Me I'm in the Mood for Love	Capitol			F-1032	
Cole Trio, King		For Sentimental Reasons I Can't See for Lookin'	Capitol			F-1033	
Cole Trio, King		Little Girl What Can I Say After I Say I'm Sorry?	Capitol			F-1034	
Cole Trio, King		Last April A Portrait of Jenny	Capitol			F-1035	
Cole Trio, King		Exactly Like You That's What	Capitol			F-1036	
Cole Trio, King		Sweet Georgia Brown I Know That You Know	Capitol			F-1037	
Cole Trio, King		Rox Rhumba This Way Out	Capitol			F-1038	
Condon, Eddie	Jazz Concert	Stars Fall on Alabama Atlanta Blues	Decca	DL 5205			
Dixielanders	Dixieland Jass Gems (Vol. I)	Peg O'My Heart (Mole) Tim Roof Blues (Bruno) Stratin with Some Barbecue (Wentz) Beale St. Blues (Mole) St. Louis Blues (Bruno) Royal Garden Blues (Bruno) How Come You Do Me Like You Do? (Wentz) I Must Have That Man (Mole)	Commo- dore	FL 20010			
Dorsey, Tommy		Tiger Rag Way Down Yonder in New Orleans	Victor			47-3791	
Edwards, Eddie	Original Dixieland Band	Tiger Rag Skeleton Jungle Ostrich Walk When You and I Were Young, Muggins Barnyard Blues Mountain Blues Lazy Daddy Shake It and Break It	Commo- dore	FL 20003			
Ellington, Duke	Liberian Suite	I Like the Sunrise Dance No. 1 Dance No. 2 Dance No. 3 Dance No. 4 Dance No. 5	Columbia	CL 6073			
Ellington, Duke		Singin' in the Rain Don't Get Around Much Anymore	Columbia		1-203		
Ellington, Duke		Take Love Easy I Could Get a Man	Columbia		1-266		
Ellington, Duke		Woman Changes My Ways	Columbia		1-331		
Ellington, Duke		Creole Love Call You of All People	Columbia		1-369		
Ellington, Duke		Good Woman Blues On the Sunny Side of the Street	Columbia		1-426		
Ellington, Duke		Sophisticated Lady Stormy Weather	Columbia		1-502		
Ellington, Duke		Joog, Joog World Is Waiting for the Sunrise	Columbia		1-610		
Ellington, Duke		Sidewalks of New York Don't Get Around Much Anymore	Victor			47-2935	
Ellington, Duke	Plays the Blues	Royal Garden Blues Frankie and Johnny St. Louis Blues Drawing Room Blues Beale St. Blues Pretty Woman	Victor			47-3033	
Fazola, Irving	Dixielanders	Clarinet Marmalade Sweet Lorraine Mostly Faz Sunday Sweetheart Jazz Me Blues With You Anywhere You Are Isle of Capri When Your Lover Has Gone	Mercury	MG 25016			
Firehouse Five Plus Two		Firehouse Stomp Blues My Naughty Sweetie Gave to Me	Good Time Jazz		1		
		Fireman's Lament Sun	Good Time Jazz		2		
		Brass Bell Everybody Loves My Baby	Good Time Jazz		3		
Fitzgerald, Ella	Souvenir Album	The One I Love Cabin in the Sky I Got It Bad I Can't Believe That You're in Love with Me Baby, Won't You Please Come Home?	Decca	DL 5064			
Flanagan, Ralph	A Tribute to Glen Miller	Basin St. Blues St. Louis Blues Goodbye I'm Getting Sentimental Over You Come On In Low Gear Always Make Believe Don's Cry, Joe Swing to 45	Rainbow	LP 702			
Flanagan, Ralph		Penthouse Serenade Whispering Hope	Victor- Bluebird			45-30404	
Flanagan, Ralph		Joshua Spring Will Be a Little Late This Year	Victor- Bluebird			45-30405	
Freeman, Bud	Comes Jazz	Prince of Wails Jack Hits the Road Muskrat Ramble After Apolis Shim-Bo-Sha-Wabbie Forty-Seventh and State That Da-Da Strain At the Jazz Band Ball	Columbia	CL 6107			

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks in the juke boxes, on the radio, and in record and sheet music sales:

Ask Me No Questions
Bewitched, Bothered, and
Bewildered
C'est Si Bon
Choo'n' Gum
Count Every Star
Daddy's Little Girl
Dearie
Down the Lane
Go to Sleep, Go to Sleep
Hoop-Dee-Doo
If I Knew You Were Comin', I'd've
Baked a Cake
It Isn't Fair
I Wanna Be Loved
Let's Go to Church
Music! Music! Music!
Muskrat Ramble
My Foolish Heart
Old Piano Roll Blues
On the Outgoing Tide
Rain
Roses
Sentimental Me
Third Man Theme
Valencia
Wanderin'

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Crucianelli



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DirectTone accordions
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Sidemen Switches

Stan Fishelson, trumpet, joined Harry James for Hotel Astor date. Claude Thornhill changes: Jack Dulong, tenor, for Dick Hafer (to Charlie Barnet), and Sonny Salad, clarinet, out... Tubby Phillips, bass, joined Art Mooney, Jack Zimmerman, out.

Vic Lombardo: Willard Greenwald, tenor, for Charlie Albertine; Bob Kattow, trumpet, for Chuck Forsythe... Elliot Lawrence: Phil Urso, tenor, for Andy Pino, and Jerry Lafern, trumpet, for Rolf Ericson... Ina Ray Hutton: Bob Roberts, drums, in.

Tex Beneke: Joe Ferrante, trumpet, out... Al Bandini: Don Feldman, piano, for Marty Napoleon (to Alan Dale as accompanist)... Jimmy Dorsey: Doc Clifford, alto, for Ben Fassell, and Bob Carter, piano (from Charlie Spivak), for Dick Carey.

Sammy Kaye: Joe Nieli, piano, for Jack Medoff... Guy Lombardo: Bill Flannigan, guitar and vocals (from Fred Waring), for George Hines.



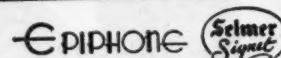
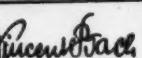
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Ex-Hawkins Singer Works In Montreal

Montreal—Dolores Brown, about whom not much has been heard recently, opened at the Cafe St. Michel during May. She sang with Erskine Hawkins' band a few years back.

Sign of the Times: Louis Metcalf now being billed as "The King of Be-Bop and Dixieland" at the St. Michel. Louis says that he dislikes Dixie, but that he also has to eat.

Band leader Ellis McLintock has added a guitarist for the remainder of his Belmont park contract. Bix Belair's band still providing dance music at the 1-year-old Bellevue Casino . . . Russ Mereid's combo attracting attention in the Dixieland Den lounge.

Henry F. Whiston (CBC, Montreal)

George Hoefer has compiled a complete Louis Armstrong discography for the special July 14 issue of *Down Beat* in honor of Armstrong's 50th birthday, on sale June 30.

CHICAGO BAND BRIEFS

Shearing 5 Packs Filling Into Blue Note's Cavity

Chicago—Following on the heels of a booming two weeks at St. Paul's Flame bar, George Shearing's quintet moved into the Blue Note and promptly filled what until then had been the empty cavern of Madison and Dearborn with a shouting

crowd of folks. The smallest individual contribution—even to four-bar bass breaks—met with whistles and cheers.

Even more than in their last appearance here, at the Silhouette, the group displayed a slickness and aplomb that put them across to even the rawest initiate.

Addition

Unit hasn't stood still since the last time we heard them. Tunes are constantly being added to the book, and guitarist Chuck Wayne and vibist Margie Hyams, especially, flash ideas and skill in even

greater quantities.

The Soft Winds stayed on at the spot for the first few days of the Shearing date, along with Tiny Davis' group.

Sarah Vaughan returns on June 26, followed 10 days later by Art Lund. Jimmy McPartland's quartet will alternate on both dates.

Spanier to Silhouette

Charlie Shavers-Lou Bellson-Terry Gibbs combo wound up at the Silhouette before joining Tommy Dorsey *en masse*. Julia Lee also on the bill, but left after a week.

Muggsy Spanier, with a six-piece group, went in there June 9 for two weeks. Group included Darnell Howard, clarinet; Tut Soper, piano, and Julian Laine, trombone, plus bass and drums.

Muggsy follows that with 16 weeks of bookings on the west coast.

Anita Departs

Anita O'Day left the Hi-Note June 4, taking along pianist Paul Jordan, who'll accompany her at Detroit's Flame for an indefinite stay. Jackie Cain-Roy Kraus group replaced Anita starting June 9. Intermission pianist in Carmen Kirby (she sings, too).

Rupneck's, which hasn't had any Dixieland since Danny Alvin left for the Normandy (where he's still ensconced), brought in Art Hodges with a six-piece June 13. Unit includes tenorist Floyd O'Brien and trumpeter Jimmy Ille, who both left Johnny Lane's band at the 1111 club. George Brunis replaced O'Brien there, no replacement set at press time for Ille.

Clarinetist Charlie Spero (ex-Chet Roble) brought a crack Dixie group into the Silver Frolics, and

Les Brown Ork Hits

Road For Summer

Hollywood—Les Brown band, on closing at Hollywood Palladium (June 11), was scheduled to take off on a tour of 75 one-niters which will cover portions of the east coast, eastern Canada, and a swing back across the U.S. and into the southwest.

Lucy Ann Polk, who has been doing the featured vocalist stint with Brown, remains here to fill radio and TV commitments. Abe Most, solo clarinet, and Frank Beach, trumpet, depart to take staff orch spots at 20th Century-Fox studios. Replacements had not been named.

after only a couple of rehearsals. Trumpeter Chuck Hill is topflight, and trombonist Ralph Hutchinson, pianist Eddie Smeeth, and drummer Ray Luby assist. The Frolics, a Chez Paree-type club, is happy with the group, which replaced a rhumba band.

Bee Hive Doings

George Davis unit still blowing Monday nights at the Bee Hive. Wally Wender, clarinet, has been added to the full-time trio (Lee Collins, trumpet; Chink Hester, piano, and Booker Washington, drums), but just weekends.

Eddie Wiggins at the Sky club with a trio . . . Leon Shash still at the Zebra. Combo now includes girl drummer Alice White . . . Pantomime act (Eddie and Tom, they're called) are just pantomiming away at the Brass Rail.

Lil Armstrong singling at Nob Hill . . . Tom Archia, with combo including pianist Willie Jones, into Macomba again . . . George Dixon bunch into the Blue Heaven, which was closed for a spell.

Pastor Ork Plays At N.Y. Drive-In

New York—First tryout of the idea of spotting a dance band at a drive-in movie theater was made at Chester, Pa., with Tony Pastor's crew in May. Pastor played a two-hour session starting at 3 p.m., with a space cleared for the customers to dance. Admission was 65 cents. Operators of the drive-in called the experiment a success.

New Label Contracts Cece Blake, Eberly

New York—Rainbow records has started a subsidiary label, Gay records. First artists signed are singers Bob Eberly and former Vaughn Monroe thrush, Cece Blake. Cece is currently doing a regular stint on Art Ford's weekly television show.

She Meant It?



Chicago—Lois Campbell, a model, helped John Roswick, a recording engineer, and Danny Parker, singer, write a song called *You Can't Bribe Me with Your Kisses Anymore*. Then she turned around and became the bride of one of her co-writers, Roswick. Backed by the Don Orlando ork, Danny sang their song on a platter with the North-American label. Irv Victor of WGN plugged it, and now everybody is happy.

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MOVIE MUSIC

New Book Tells The Real Story Of Movie Scoring

By CHARLES EMGE

Hollywood—We get a lot of queries about the process of scoring motion pictures. Once we decided it would make an interesting article to trace the job of scoring a film through all of its various stages from the first script conference to the final press preview, but we dropped the idea when we discovered that we'd have to write a book to do it right.

Now we are happy to report that we won't have to go to all that trouble. Our old friend Frank Skinner, one of the ablest and most respected musicians in the business, has done it just that way, and has done an excellent job of it, in *Underscore*, just off the presses.

Interest to All

Using for his subject a picture with a disguised title, and which was produced at a studio where he handled the scoring assignment, Skinner makes a bright, highly personal story of the project. It's a story that is of great interest not only to musicians and music students, but to all alert moviegoers.

After reading *Underscore*, you'll take a new interest in music in its relation to motion pictures. And you'll understand why this reporter may seem a little overkind in his treatment of music in pictures and the musicians who produce it.

You'll appreciate just what musicians engaged in Skinner's line of work (he's a combination conductor-arranger-composer) must have in the way of genuine talent and ability to accomplish what they do.

Mental Outlook

And you'll see why, in addition to talent and ability, they must have a mental outlook that combines the characteristics of an expert accountant, an electronic engineer, and a human relations counselor. Even with that there will be bad moments. Example:

"... I got so tired of looking at the same picture I began to hate it... that horn note is a little flat... you detect some little flaw... it starts to grow... you are convinced you have a tin ear not to have caught it... or just plain dumb not to have done it right in the first place... could have written Yankee Doodle and no one would have known the difference... break for lunch. Back at one o'clock..."

Underscore, with its wealth of

technical illustrations and photographs, including excerpts from scores as they are prepared for film recording, and its unusually clear explanation of the complicated processes, is a "must" for all music students and professional musicians, particularly those who think they would like to have a try at the most financially remunerative branch of the musical profession.

Movie Music Reviews

The Men (Kramer production with Teresa Wright, Marlon Brando, and Everett Sloane). Outstanding film drama dealing with paraplegic victims of World War II. Opens with a musical effect that marks a milestone in scoring—a main title (cast and credits) which, instead of the usual super-symphonic splash reaching a climax with the name of the producer, star, or director, is sound-tracked only with the solemn beat of a battery of military drums.

The underscoring of the picture itself (by Dimitri Tiomkin) is skillfully contrived but frequently superfluous. An effective sequence: paraplegics in nightclub listening to the sexy voice of an unseen singer (Polly Bergen, the unseen juke box "voice" of *Champion*).

D.O.A. (Popkin production with Edmond O'Brien and Pamela Britton). Better than average, if somewhat too-involved, suspense thriller with a nightclub sequence (supposedly a San Francisco hotspot) of unusual musical interest—and some interesting implications about the music and the persons it attracts.

Featured visually in the sequence are Von Streeter, tenor; Ray LaRue, piano; Cake Witchard, drums; Shifty Henry, bass, and Teddy Buckner, trumpet. Quib-

Soundtrack Sittings

Frank Beach (trumpet man formerly with *Les Brown*) signing with 20th Century-Fox marks first change in studio staff or brass section in 19 years. Beach, with **Abe Most**, clarinet, also from *Les Brown*, and probably another musician currently with *Brown*, will join studio contract group Sept. 1.

Andre Previn coaching actress Phyllis Kirk for musical role in MGM's *The Ten-der Hours*.

Elizabeth Scott, portraying nitery singer in forthcoming Hal Wallis-Paramount production, *Dark City*, sings three songs of yesteryear: *I'm in the Mood for Love*, *That Old Black Magic*, and *I Wish I Didn't Love You So*. Indicates studios still strong for revivals rather than untested new song material.

Forde Grofe has revised his *Rocket Ship* (XM Lippert Productions) score into three movements for presentation in album form by major platters.

Ward Kimball, Firehouse Five set for featured spot in MGM's *Grandpas for Marriage* (Kathryn Granton and Van Johnson) in sequence which is planned as a reproduction of the Dixieland-Charleston contest nights combo made famous at Hollywood's Mocambo. **Richard Hageman** signed as actor-conductor for sympho sequences.

Dimitri Tiomkin, music director for Stanley Kramer Productions, plans to use **Wanda Landowska**, 77-year-old Polish harpsichordist, as soloist in score for Kramer's forthcoming film version of *Cyrano de Bergerac*. Tiomkin's underscore will feature harpsichord, but contrary to trade reports, it will be subtended by sympho solo studio orchestra. It will not be another *Third Man* (sister only) effect.

Bob Crosby, talking with indie producers Arnold Mills and Bud Grossman about lead in opus entitled *Rampart Street*, 20th-Fox has one in confab stage titled *Darktown Strutters Ball*. **Don Dailey** probable lead, if idea jells.

blers may note that **Teddy Buckner** never played that kind of horn with **Kid Ory's Creole Jazz Band**. The soundtrack was supplied by **Ernie Royal**, trumpet; **Maxwell Davis**, tenor; **Lee Young**, drums; **Ray Turner**, piano, and **George Boujie**, bass.

The unusual feature is that the sound was recorded *after* the sequence was photographed, which makes synchronization a very tricky process. The recording musicians have to fit their music to the action while watching the picture and wearing earphones. They are guided by a "tempo track" taken from a temporary track made by the visual musicians.

Tell your news dealer to reserve you a copy of the big special Louis Armstrong edition of *Down Beat*, the issue of July 14 on sale June 30.

'D.O.A.' Band Of Special Interest



Hollywood—To be seen, but not heard, in what Charlie Emge terms one of the most interesting musical sequences to date in a movie of the thriller type, is this band, discussed in detail in the *Movie Music* column. Shifty Henry is playing bass; Cake Witchard, drums; Von Streeter, tenor; Ray LaRue, piano, and Teddy Buckner, trumpet. Movie is *D.O.A.*, which—in police blotter parlance—means "dead on arrival."

Down Beat covers the music news from coast to coast and is read

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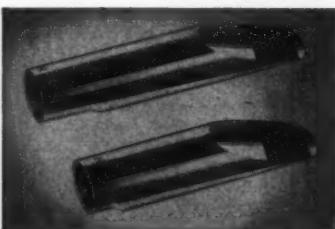
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My Best On Wax

By Erroll Garner

I Let a Song Go Out of My Heart on the Three Deuces label is, for me, the best I have on wax. I tried something on it that pleased me. I'm not sure that it really came off, but I got a kick out of experimenting on it.

I tried to do the side in big band style, with real fullness. I was aiming to get a sort of Duke sound—but on the piano alone. I don't know if anyone else got what I was trying to capture.

Many of the sides I've done have had portions I liked. But the whole record didn't move me the way *I Let a Song Go Out of My Heart*.

Of course, I hope my best on wax is yet to come. For one thing, I find it tough to put down what I'm trying to do with a melody on a 10-inch side, or even on a 12-inch disc. Maybe with the new long playing records I'll be able to really express myself on records the way I like to, and can, in concerts

and in clubs.

Also, I can't quite relax during a recording session. Besides the limitations of time, there are usually some hecklers around, not to mention that I have yet to record on a good concert grand piano. Well, maybe my day will come.

Down Beat will honor Louis Armstrong with a special July 14 issue in observance of his 50th birthday, July 4. On sale June 30.

L. A. KEYSPOTS

Aragon—Ima Ray Hutton (GAC) Aragon—Leighland Nobis (MCA) Aragon—Frank Yankovic (MCA) Beverly Cavern—Ben Pollack (Ind.) Beverly Hills hotel—Phil Ohman (Ind.) Biltmore Bowl—Paul Neighbors (MCA) Casino Gardens—Jerry Wald (GAC) Casino Gardens—Dale Brodie (Ind.) Charley Foy's—Abbey Brown (Ind.) Cleo's—Joe Stabile (Ind.) Club 47—Doc Rando (Ind.) Cocoanut Grove—Ray McKinley (Alex.) Cocoanut Grove—Lester Young (Ind.) Haisi Theater—Red Norvo trio (ABC) Hangover club—Clyde Hurley (Ind.) Mocambo—Roger Spiker (Ind.) Oasis—Calvin Boze (Sloane-Dale) Palladium—Russ Morgan (ABC) Palladium—Nappy Lamare (Ind.) Roosevelt hotel—T-Texas Tyler (Ind.) Roosevelt hotel—Linda Lopez (MCA) Royal room—Kid Ory (Ind.) Sardi's—Red Nichols (Ind.) Studio 54—Ernie Felice Quartet (GAC) (Note: Listings include only bands employing three or more nights a week.)

Los Angeles Band Briefs

Jerry Gray lined up for series of one-nighters in local territory as break-in dates prior to his six-week stand at Palladium starting July 25.

Ray McKinley gets Cocoanut Grove stand following **Miguelito Valdes** for four weeks starting June 20.

Ernie Felice quartet replaced **Vic Angle** crew at Sarnez.

Dick Winslow, former band front here who gave up baton in favor of nitery act as pianist-singer with **Alice Tyrrell** (Mrs. Winslow), hits big time with date at McCarbo.

Calvin Boze combo backing **Dinah Washington** at Oasis, June 9-22.

Nappy Lamare's Straw Hat Strutters in traditional Dixie format for Palladium date: **Nappy**, banjo; **Jack Peoples**, piano; **Johnny Costello**, clarinet; **Bud Gowans**, trombone; **Joe Graves**, trumpet, and **Roy Harte**, drums.

Turk Murphy lineup at Roosevelt Cinegrill: **Turk**, trombone; **Skippy Anderson**, piano; **Don McPherson**, bass; **Bill Napier**, clarinet; **Pat Patten**, banjo; **George Brunn**, string bass & tuba, and **Stan Ward**, drums.

Dave Hudkins' Keystone Kops krew at **It** cafe: Hudkins, drums; **Wally Milford**, clarinet; **Stewie Fletcher**, trumpet; **Chuck Maxon**, trombone; **Bud Herrmann**, piano; **Tiny Timbrell**, banjo, and **Mario Campo**, tuba.

Pete DiMaggio All-Stars, new Dixie combo at **Beverly Cavern** Monday night sessions: **Pete**, bass; **Skip Coolidge**, trombone; **Hal Moo**, trumpet; **Les Leonardi**, piano; **Chef Ricard**, drums; **Roy Parker**, son, sax, and **Don Bonnes**, clarinet.

THE HOLLYWOOD BEAT

Note To The Uninformed; You Gotta Be Uniformed

By HAL HOLLY

Hollywood—This little village clustered at a crossroads known as Sunset and Vine (we like to think of it as the capital of a sprawled-out collection of communities known to tourists as Los Angeles) at long last is jumping to the strains of "The True Jazz." **Nappy Lamare**, "Mr. Dixie" himself, to his loyal followers, was at this writing about to break out with his **Straw Hat Strutters** at the Palladium as relief band to **Russ Morgan**.

Nappy's boys find it easier to express the deeper meanings of The True Jazz when they wear fancy trousers, snappy blazers, and straw hats.

Turk in L.A. Spot

Turk Murphy, pride of the San Francisco two-beat tribe, is playing The True Jazz at the Roosevelt hotel's swank little Cinegrill. Turk and his two-beat troupe, of course, do not play Dixie; they play only authentic New Orleans jazz, which, it seems, calls for bright red circus band uniforms with white stripes. However, for the benefit of those who insist on a Dixie flavor, Turk carries at his side, on a belt, an old style bulb-type auto horn. On the auto horn Turk emits a note from time to time that no doubt expresses his opinion of Dixie.

Kops Kaper at Plaza

And up at the Plaza hotel's fancy little sipping spot, the **It** cafe, we now find **Dave (Ace) Hudkins**, not with his **Artie Shaw-Guy Lombardo** band (he carried two separate libraries), but with his **Keystone Kops**. Says Hudkins, who is reported to have the backing of **Mack Sennett** himself in his latest musical (or is it?) adventure:

"The trouble with the music business is that musicians are thinking of nothing but money these days. Now with us, it's different. We're playing only the right kind of music—for those who love the right kind of music. If it pays off, okay. If not—well, the Western Costume company will never have it so good again!"

FLASH: As we prepared this choice literary morsel for the waiting presses, **Sam Rittenberg**, of the **Beverly Cavern**, called. Sam had been figuring on the **Keystone Kops** as his Monday night attraction, but lost them to the steady job at the **It** cafe.

He thought we should know that he had engaged **Pete DiMaggio**, bass-playing cousin of some ball player, to head his new Monday

night Dixieland attraction. The man at **Western Costume** company was digging out uniforms for baseball players.

What was it they said about the **Kenton** concert? The total end! This must be the other end of the total end.

DOTTED NOTES: **Percy McDavid**, who will be recalled by many former G.I. instrumentalists as band leader at Great Lakes naval training station during the war years, is conducting the new concert band now doing park concerts here under joint sponsorship of Los Angeles Bureau of Music and AFM's Local 767. McDavid also conducts the Community Symphony Rehearsal orchestra, organized to "give all musicians, composers, and conductors equal opportunity to perform and direct symphonic music, regardless of color or creed."

MCA, which rarely does any direct promotional work on bands, staged an all-out buildup on **Frank Yankovic's** **Aragon** and **Mocambo** (Sunday nights only) dates.

Horace Heidt band and show troupe back here for vacation and preparation for fall tour. The kids all live, work, and play at Heidt's **San Fernando Valley** headquarters, which is equipped with rehearsal halls, gym, swimming pool—a complete recreation and training center.

Scores



Hollywood—Frank Skinner, who rose from writing stock arrangements for dance bands to become one of Hollywood's most successful film scorers, gives the inside story of the movie music business in his new book, *Under Score*. For musicians, Hollywood means tension, trial, and tribulation, but it does have its moments. One such is caught above, in which Frank talks it over with actress **Yvonne DeCarlo**.

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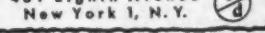
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A Sideman's Lot Is Not A Happy One

The chiseling leaders are with us again. Their breed almost disappeared during the war, because musicians were scarce and the shoe was on the other foot. Many sidemen during that period even took unwarranted advantage of the leaders, and *Down Beat* said so editorially at the time.

We heard a story the other day about a semi-name territory leader who hired a new trumpet man. His telegram to the musician stated: "minimum for one-niters, \$15; minimum a week, \$80, but most jobs pay much more."

The first week the new man was on the band they played three one-niters and he collected \$45, less taxes.

Ah, well, there was more solid booking the following week, the man said, including one de luxe-type job of an afternoon and evening for a large community celebration. Net results to the hornman for this week: \$15 each for three one-niters again, and for the big double job, \$19.80, not \$19, not \$20, but \$19.80 to each man!

In addition, our musician made all the jumps in his own car (he had to make a jump to join the band in the first place), but the leader refuses any expense allowance because he owns a panel truck and two cars, says he can furnish transportation if required.

A location job followed these two lively weeks. Did it pay \$80 a week? It did not! Seems scale was low in this spot, so all the merry maestro could muster was a fast \$65.

If there wasn't evidence that the leader is doing quite well for himself financially, there wouldn't be such a squawk. When an entire band is on a panic, that's something else again, and the leader takes it on the chin with the rest of his men.

Quit the job? Go home? Join another band? All of these are logical answers to the problem. But after a few weeks of this sort of robbing, the musician is so much from hunger he can't even bail himself out. So he has to sweat it out and hope for a week's work that will be up to par.

RAGTIME MARCHES ON

NEW NUMBERS

DEXTER—A son to Mr. and Mrs. Uwe Dexter, May 21 in Hollywood. Dad, formerly with *Down Beat* and other music mags, is director of Capitol's jazz division, mom is former singer Mickey Roy.

MAKIA—A son to Mr. and Mrs. Sam Makia, May 13 in New York. Dad is guitarist with Lani McIntire; mom is dancer.

MCALISTER—A son to Mr. and Mrs. Ken McAlister, May 17 in Stamford, Conn. Dad is Columbia records advertising manager.

MORGAN—A daughter to Mr. and Mrs. Mac Morgan, May 6 in New York. Dad is singer.

ROTELLA—A daughter, Geraldine Anguis (6 lbs., 2 oz.), to Mr. and Mrs. Johnny Rotella, May 16 in Burbank, Calif. Dad plays sax with Jerry Gray's ork on the Club 15 show.

TIED NOTES

ALLEN-ROGERS—Gene Allen, baritone saxist with Claude Thornhill, and Diane Rogers, May 15 in New York.

GREENE-SHERWOOD—George Greene and Elaine Sherwood, vocalist with Tommy Tucker, June 24 in Rochester, N. Y.

KAREN-REED—James Karen, actor, and Karen Reed, folk singer, May 20 in New York.

MCCOY-BEGONIA—Mac McCoy, agent and manager, and Joan Begonia, May 16 in Chicago.

MCKINNIS-GRAY—Pat McKinnis, commercial pilot, and Linda Gray, former vocalist with bands of Chris Cross, Bob Chester, and Jerry Wald, April 25 in Luce-
dale, Miss.

ORMANDY-HITSCH—Eugene Ormandy, conductor of the Philadelphia symphony, and Margaret Hirsch, May 15 in Philadelphia.

RUSSELL-TUTTLEMAN—George Russell, singer, and Teresa Tuttleman, music li-
brarian, May 16 in Las Vegas.

HOLLER-KINGH—Wallace Holler, trumpet player with Carl Schreiber, and Mar-
garet Kingh, May 20 in Chicago.

FINAL BAR

BROWN—Freddie Brown, drummer, May 2 in Lincolnton, N. C.

CHORDS AND DISCORDS

Doc Pacified

Hollywood

To the Editors:

May I express to you how sorry we are that Doc Evans is unhappy at the treatment he received at our hands (*Down Beat*, May 19). The chief cause of his unhappiness will be changed on the very next batch of labels Tempo sends to the printer.

It's true his name, and those of his fellow-artists, was omitted from the label. We sort of favor a minimum of copy on a label. But we did play him and the band up on the inside cover of the album prepared to house his sides. And we featured him on the streamer, too.

As regards the name, "6-Alarm Six," this was not our creation, and we didn't so designate them in order to cash in on the popularity of any other group. That's the name that was in the contract when we bought the masters.

Trust that this clarifies our position in the matter, and every good wish to Doc Evans and the *Beat*.

Richard Weil

Fair Exchange

Powell River, B. C.

To the Editors:

For many months now I have read various articles on the band slump which has hit the American big bands. One after another the big pop and progressive outfits have hit the dust, while in the English *Melody Maker* magazine I have read how Kenton counterpart Vic Lewis, the Ted Heath ork, the Tito Burns sextet, Ray Ellington quartet, and so on, are thriving.

Recently these outfits went to Holland in exchange for top bands from there. Why not an exchange between British and American outfits? Discs by Herman, Barnet, Kenton, Dix, and the Bird sell just as big quantities in Britain as they do in the States. Stars such as Goodman and Coleman Hawkins played to packed houses, though they only appeared as singles.

If the AFM and the BMU (British Musicians union) get together on an equal exchange of bands, then neither union can claim the exchange is doing musicians out of work.

Johnny Kean

Vesely A Victim?

Los Angeles

To the Editors:

I'm not given to writing hack letters, but my sense of injustice

Photos of Louis Armstrong and his bands and combos through the years will be found in the July 14 issue of *Down Beat*, on sale June 30.

BUTLER—Lou Butler, 61, song plugger for Famous music, Paramount music, and most recently the Johnston-Montel corporation, May 15 in Chicago.

CHASE—Walter Chase, 72, Concord AFM local secretary, May 15 in Concord, N. H.

COOPER—Nick Cooper, 35, trumpet player and arranger formerly with Lionel Hampton and Red Saunders, May 20 in Chicago.

FABINI—Eduardo Fabini, 66, Uruguayan leading classical composer, May 17 in Montevideo. His symphonic poem, *Campo*, and his *Island of the Cebos* are best known in this country.

HORNBY—Don (Cresh) Hornby, 26, pianist and comedian, May 21 in New York.

HUHN—Bruno Huhn, 78, composer, conductor, and pianist, May 13 in New York.

KNOST—Charles (Red) Knost, former trumpet player with Harry Shannon, May 12 in Waukesha, Ohio.

LEVEY—David Levey, 49, leader who formerly worked with Paul Ash, Ted Lewis, and Elmer Kaiser, May 11 in Chicago.

ROBERTS—Paul Roberts (Kent Jose), 39, disc jockey on WFBM, Indianapolis, May 16 in that city.

SMITH—Jack Smith, 51, singer known as Whispering Jack Smith to early vaudeville, radio, and record fans, May 13 in New York. He was most famous for his records of *Ecclisia*.

STRAUSS—Fran Pauline Strauss, 87, singer and widow of composer Richard Strauss, May 18 in Garmisch-Partenkirchen, Germany.

Wax Types

by J. Lee Anderson



The Juvenile

This little charmer represents no small segment of the record purchasing public; that public that finds temporary relief from growing pains in the melancholic moanings of the lads with the sad eyes and sex appeal in their tonals. Alternately the scourge and salvation of disc dealers, she may be found, on occasion, simply dreamy in track shoes and best middy blouse, haunting every autograph-worthy stage door in town.

is fired. You do an inordinately good job of west coast coverage, but why consistently refuse comment on one of the really fine Dixie groups in town, Ted Vesely?

Vesely was responsible for putting Beverly Cavern on the L. A. music map; he was ensconced there long before Ory, the Firehouse Five, or Ben Pollack ever hit that Dixie haunt. Yet nary a word of coverage. Vesely, Ralph Hardin, and Bill Wood brought down the house at a recent Sunday afternoon bash at the Florentine Gardens, but again, not one word. As a matter of fact, the group has been playing around for some three years, and not once has there been mention made other than in *Band Briefs*.

Are you cognizant that Vesely has some sides out? No critique do I see in your record columns, though the sides should bring a musical hurrah from any critic.

This all may be of no moment to you, but I leave it to your good judgment to prove me wrong.

Helen C. Quammen

has had to go more commercial now, he is still playing with a good beat and a lift, and his arrangements contain much of interest and are incisively played.

While I don't feel that Victor has given Ray much of a break in the extremely commercial stuff they've given him to wax (for example: have you ever heard his polished but unpublicized version of *Jungle Drums*?) I do feel that Ray has what it takes to stimulate a crowd and to give impetus to the movement to make the public more band conscious.

What's holding him back? Why doesn't he get more publicity? And why, when he is doing a far more than adequate job, is he being consistently passed over for others who lack the pleasant sparkle of the McKinley personality as well as the more varied and better paced programs which Ray invariably plays?

Jack Hardt

Advice

Forest Hills, L. I., N. Y.

To the Editors:

Referring to *Jazz off the Record* by Bill Russo and Lloyd Lifton (*Down Beat*, June 2), a reader asked: "What do you advise doing when a solo is particularly difficult for a certain instrument or individual?"

To my utter consternation, I note that your columnists replied: "The solo can be simplified in a number of ways: by omitting the less important notes in technically difficult phrases . . . and by completely omitting a phrase which cannot be simplified."

Certainly, to say the very least, the above advice is irresponsible. For plainly enough, the correct answer to such a question should read as follows: "Go home and practice. Meanwhile, don't show your face in public."

Kay C. Thompson

(Ed. Note: Solos used so far have been by Charlie Parker, Lester Young, Charlie Christian, and Roy Eldridge. The impossible takes a little while.)

Most of the top players will salute Louis Armstrong in his special 50th birthday edition of *Down Beat*, on sale June 30.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the Bear's review section that they've been released and are available.

STAN GETZ QUARTET (Three Deuces, 5/17/50). Stan Getz, tenor; Al Haig, piano; Tommy Potter, bass, and Ray Hayes, drums.

You Go to My Head; Gone with the Wind, and Yesterday.

SARAH VAUGHAN with JIMMY JONES' BAND (Columbia, 5/19/50). Miles Davis, trumpet; Benny Green, trombone; Budd Johnson, tenor; Tony Scott, clarinet; Munder Lowe, guitar; Jimmy Jones, piano; Billy Taylor, bass, and J. C. Heard, drums. Sarah Vaughan, vocals.

East of the Sun; Moon to Me; Come Rain or Come Shine, and Nice Work If You Can Get It.

KING COLE'S TRIO with PETE RUGOLO'S BAND (Capitol, 5/18/50). Sid Cooper, clarinet and alto; Al Richman, French horn; Zeb Sorenson, George Kuhn, Lou Stein, Stan Karpinski, George Zorins, and Frank York, violins; Dick Frazee and Rudy Sims, violas; Pete Makas Jr. and Ray Sabinak, cellos; Irving Ashby, guitar; Nat Cole, piano; Joe Comfort, bass, and Mel Zelnick, drums. Nat Cole, Marie Cole, and Alyce My Voketek, vocals.

My Brother; Honey; Time Out for Love; Every Day, and A Woman's Got a Right.

BOB CROSBY AND THE BOBCATS (Coral, 5/23/50). Yank Lawson, Billy Bentfield, and Chris Griffin, trumpets; Catty Cutshall, trombone; Ernie Caseres, clarinet; Peanuts Hucko, tenor; Lou Stein, piano; Carl Kross, guitar; Phil Kadway, tuba; Bob Haggart, bass, and Bummy Shawker, drums. Bob Crosby, vocals.

Semper Fidelis; El Capitan, and The Thunderer.

SY OLIVER'S ORCHESTRA (Decca, 5/8/50). Trummy; Bill Jordan, Red Solomon, George Privett, and Eddie Waterman, horns; Mort Bullman, Henderson Chambers, and Bill Granzow, axes; Hymie Scherzer and Artie Baker, alto; Fred Williams and Jerry Jerome, tenors; Ernie Caseres, baritone; Joe Comfort, bass, and Mel Zelnick, drums. Nat Cole, Marie Cole, and Alyce My Voketek, vocals.

Love Locked Out; You're Not in My Arms.

CLYDE HURLEY ALL-STARS (Modern, 5/22, in Hollywood). Clyde Hurley, trumpet; Ray Coniff, trombone; Jack Ordean, sax; Clyde Ridge, piano; Johnny Freeland, drums; Morty Corb, bass.

Eyes of Texas and Washington and Lee Swing; Aggravatin' Papa and Alabama Bound, vocals by Adele Francis.

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New York—Gretsch Broadasters, "Finest Drums I Ever Owned," says drummer Howie Mann to boss Elliot Lawrence. Howie, who just finished a week at Cincinnati's "Coney Island," like most of the nation's top-flight drummers counts on his Gretsch Broadasters for a sparkling performance. In addition to that unmistakable Broadcaster tone, artists like Howie Mann look for these other Gretsch features. "Guaranteed Perfect Round Shell" *Superlative Hardware and Plating *Striking Gretsch Pearl Finishes. Make sure you see the country's most-talked-about drum at your Gretsch Dealer. And write today for your FREE catalogue (drums and drummer accessories). The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N. Y.

Down Beat covers the music news from coast to coast.



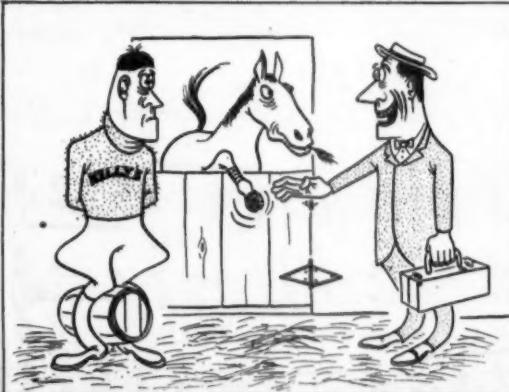
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Evolution Of Jazz



... a short engagement at Bert Kelly's Stables ...



... they got their kicks ... from the horseplay ...



... the NORK underwent many a change of personnel ...

* Surely one of the most inspiring Dixieland crews of all time was the New Orleans Rhythm Kings, led by cornetist Paul Mares. Mares played around New Orleans as a youth, often in the company of Leon Rappolo and Georg Brunis, first came to Chicago in 1919 for a job at the Camel Gardens. Trombonist Brunis and Mares later worked together during a short engagement at Bert Kelly's Stables and then the two joined the band of the excursion liner, SS Capitol. It was during a stop in Davenport that they met Rappolo and soon returned to Chicago en masse. When Mares formed a band for the Friar's Inn, it naturally included Rap and Brunis in addition to Jack Pettis, Elmer Schoebel, Lew Black, Frank Snyder, and Steve Brown. On their initial recording for Gennett, the band was labeled the Friar's Society Orchestra, but the second session, in March,

1923, found the group down to the classic five pieces and billed now as the New Orleans Rhythm Kings. They recorded again for Gennett in August, 1923, with the one and only Jelly Roll Morton on several sides, and then switched to Okeh for studio session in 1925. This group enjoyed a long run at the Friar's Inn and turned down many an offer of higher wages in new surroundings to remain where they were. The boys were more than "just a band," for the members were compatible personally as well as musically, and they got their kicks as much from the horseplay and practical joking as from *Golden Leaf Strut*. When the NORK left Friar's Inn the members scattered; Mares and Rappolo played for a time with a Greenwich Village orchestra and Brunis was now buried in the Ted Lewis band. Later, Mares returned to New Orleans to devote his

time to non-musical interests and Rappolo soon passed into oblivion as a patient in a mental sanitarium. While the NORK underwent many a change of personnel, their swinging style and the refreshing simplicity of many arrangements (as with *Tin Roof Blues*) remained unchanged. Paul Mares was a cornetist with the rare ability to make even the oft-repeated figures generate excitement; his playing was economical without bareness, driving, always in taste. Rappolo's sensitive, nostalgic clarinet wizardry has seldom, if ever, been equalled. And both Brunis and Santo Pecora, who later replaced him, were responsible in keeping the New Orleans flavor so much a part of the organization. Many of the NORK classics that were cut in the early '20s are now available on several labels as reissues, as are the four sides cut in 1935 by Mares and his Friar's orch.

Jazz Retreats As Top Dance Orks Hit Detroit

Detroit—The name dance bands continue their invasion of the Motor city, and jazz is slowly retreating. About the only group still functioning as a jazz unit, billed as such, and playing regularly, is Frank Gillis and the Dixie Five. But . . . At Briggs' annual party for its em-employees, Tommy Dorsey, Ray Anthony, Wayne King, and Ray Gorrell, with their respective orchestras, kept the dancers happy.

And . . . Guy Lombardo showed up at Walled Lake Casino the last weekend in May . . . Dizzy Gillespie and his 18-piece were at Sunnie Wilson's Forest club . . . Ray McKinley played at the Military ball; first one held here since before the war.

Jones to Caldwell's

Fritz Jones, exciting young pianist who was with the now-defunct Four Strings, is currently enriching the offerings of the Caldwell's. This lively instrumental group, Alex Caldwell, bass; Oletha Granger, guitar; Helen Stewart, guitar-vocals, and Jones, is being held over indefinitely at Parker's Stage Door.

Leonard Stanley's trio left the Bali June 4, to go on the staff of WXYZ-TV; they were replaced by a trio led by pianist George Primo. The Bali's owners are going to experiment with name vocal groups during the summer. Lined up so far are the Modernaires; the Honey Dreamers; the Sportamen, and Denise Darcel (who might be called a group).

Burgundy room op Earl Shapiro is holding over the Irv Lewis quartet for the summer. The group, Hank Trevisan, piano; Joe Oddo, bass; Joe Messina, guitar, and Lewis, trumpet, is well-integrated, well-rehearsed, and well-received. They play much listenable as well as danceable music. The majority of their arrangements are sprinkled lightly and pleasantly with bop-sauce.

—Marv Jacobs

Photos of Louis Armstrong and his bands and combos through the years will be found in the July 14 issue of *Down Beat*, on sale June 30.

New Orleans Swings Again

New Orleans—The police heat is off and the summer heat is on. And Bourbon street goes bounc-bouncing along, recovered from its recent relapse, resplendent in the Dixieland revival.

Sharkey Bonano lures the more lyrical lovers; Papa Celestin punches for the pertinacious. George Lewis' Ragtime band, usually spotting around town, made the El Morocco neons.

His personnel includes all but two of the men who worked with him at New York's Stuyvesant Casino. Elmer Talbert, trumpet, and Joe Watkins, drums, are in. Others are: Alton Purnell, piano; Jim Robinson, trombone; Lawrence Marrero, banjo, and Alcide (Slow Drag) Pavageau, bass.

Modern Sound

Jay Zaineys' nine-man group, recruited mainly from the modern headquarters, Grunewald School of Music, is an interesting, versatile sound in the city. Local broadcasts and frequent one-niters feature their fine unit sound. Flute, oboe, French horn, vibes, plus the usual reeds and brass, all well-scored, would seem to nominate this outfit as a good bet for an enterprising record company.

Otherwise, infiltration is the move for the modern men. Marching men's ranks lately have included progressives Freddy Crane, Bunkie Withee, Bill Bourgoise, etc. Johnny Elgin and Louis Timkin are with ex-Sharkey trombonist Santo Pecora, whose lineup shows Ray Burke, clarinet; Mike Lala, trumpet, and Arnold Loyocano, bass.

Moran at Rainbow

Trumpeter Herb Moran (ex-Dodds), up town at the Rainbow inn, has Al Burbank, clarinet; Morris Moran, drums; Lester Santiago, piano, and Clement Tervalor, bass.

Recent Roosevelt Blue room bands were Skinnay Ennis (with ex-Herd pianist Freddy Otis), Ray McKinley, and Dick Jurgens.

—Bruce Lippincott

Top Musicians Influence Style Of Joe Bushkin

By Sharon A. Pease

Chicago—For another of our series of repeat columns, we have chosen Joe Bushkin, whose sparkling keyboard artistry, backed by drummer Eddie Phife and bassist Charlie Traeger, is currently featured at the Park Sheraton hotel, New York, and aired regularly via the NBC and MBS networks.

When Joe's initial column appeared in *Down Beat* (Sept. 1, 1939) he was just breaking into the national limelight through his association with dance bands in the New York area. Now, through his stellar work with many of the nation's top name bands and his brilliant performances on numerous recordings, he has established a reputation as one of our most talented and influential piano stylists.

Bushkin whose musical ideas are founded on a thorough background of training and experience says, "I presume my musical tastes are reflected by the fellows whose photographs occupy the prominent spots on the walls of my studio—Louis Armstrong, Benny Goodman, Jack Teagarden, Bobby Hackett, Peanuts Hucko, Billy Butterfield, Art Tatum, Bud Freeman, Morey Feld. . . Also there is my favorite of the young progressives, Stan Getz.

Needs Boundaries

"I like to mix in some of the new dissonant sounds. However, I think the cleverness of interpretation is invention within specified boundaries. I just can't agree with the ultra-modernists who get so far away from the theme that they run out of gas and never return. Personally, I like to keep coming



Joe Bushkin

back." Bushkin's consistent and ever-growing popularity surely substantiates the authenticity of his theories.

Joe worked with a number of dance bands, including those headed by Max Kaminsky, Red McKenzie, Joe Marsala, Bunny Berigan, and Tommy Dorsey, prior to entering the army air corps in 1942. He was assigned to the air corps show, *Winged Victory*, and later replaced Dave Rose as music director of this production.

After being discharged from service in 1946, he worked at NBC in New York and with Benny Goodman's orchestra before taking his own group to South America. Joe's recent musical activities have included extensive recording and television work and an actor-musician part in the play, *The Rat Race*.

Also Composes

In addition to his previously mentioned accomplishments, Bushkin is also a talented composer and a member of ASCAP. His latest composition, *If I Knew You Were There*, for which Milton

Berle wrote the lyric, is just being released and is scheduled for intensive promotion. The accompanying piano style example is a solo improvisation based on one of Joe's earlier compositions *Oh! Look At Me Now*. (Lyric by John De Vries.)

This illustration was taken from the second chorus of Bushkin's recording of the number for Atlantic records. (Available in a 33 1/3 LP album and on a single 78 rpm release.) Section A is the principal theme. Section B, repeated theme with lead into section C, the bridge. Section D is a return to a modified theme with the addition of a two-measure tag ending.

To Study One

Since this column believes that Bushkin's styling has many qualities that should be understood by ambitious youngsters and contemporary musicians, we will forego the more formal and minute analysis of the total work and instead utilize this limited space to drive home one of these very desirable qualities. The average good solo chorus has the usual mass of tones with a very carefully worked out voicing for outer tones (those most prominently heard) in both treble and bass.

Still, the harmonic effect of inner voicing is very often a clutter of sounds, the injection of which is influenced mostly by the performer's fingering habits and standardized (for a particular performer) note clusters. In Bushkin's example there are many such measures where a standardized fingering formula will be found. Certainly performers need to acquire this standardization to a high degree of proficiency, but the players should control this element, not vice-versa.

Excellent examples of deviation from this standardization will be found in measures one, four, and five of section A, and measure four of section D. In measure one, the tendency to repeat the close harmony inversion, on the third count, is avoided by an open harmony voicing. Again, in the fourth meas-

Top Boston Jazz Spots May Close For Summer

Boston—The Hi-Hat is now the only spot in the Beantown using a name policy. The Savoy has settled for the Frankie Newton combo, while Sabby Lewis has finished his run at Wally's Paradise. Within the last month the Hi-Hat has featured the Joe Thomas band and Rex Stewart and an all-star combo which included Joe Sullivan, Sid Catlett, Ed Hall, and Benny Morton. The Lester Young combo recently finished a two-week stint at the spot.

The Hat's biggest problem at the present is on what to do this summer, remain open or close.

Usual Policy

It has been the policy of the Savoy and the Paradise to shutter during the summer months, which left the Hi-Hat the only spot open. When the other two clubs reveal their plans for the summer, it is expected that the Hi-Hat will follow suit. With all three spots closed for the summer season, the Beantown's only source of music would be heard at Braves field,

ure of section A, the formula fingered is altered for better effect in the treble chord on the last part of the fourth count. Also study the last count in measure five (same section) and the fourth count of measure four (Section D).

Of Bushkin's many fine characteristics, the most laudable, for dance men, is the absence of grooves or ruts in form of harmonic progressions. It is so easy to fall into the habit of making progressions all alike (consecutive movement in sixths, thirds, 10ths, etc.) and exclude the richer possibilities of variance. Strive to hear the voicing as Joe does—from the inside out.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studio, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

where organist John Kiley is being featured between innings.

Ralph Scott popular president of the Boston local of the AFM was killed here on May 6 when he lost control of his automobile when returning home from an engagement. Scott leaves a wife and two children.

AROUND TOWN: Pianist Herb Lewis is now being featured nightly on WBZ-TV . . . The Hank Mason combo will remain at the 411 club during the summer season . . . Bassist Sonny Dee joined the Paul McGrath combo at the Ten Acres in Wayland.

Monster Dance

The Louis Prima and Blue Barron bands played for the monster dance staged at the Boston Garden in connection with the Boston Jubilee festival . . . Jimmy Tyler band has moved to Atlantic City for the summer. Drummer Jimmy Crawford has replaced Joe Booker in the band. Booker now with Frankie Newton's combo.

On May 21, in connection with the Boston Jubilee, a jazz festival was held on Boston Common, with the Nat Pierce band and the Frankie Newton combo heading the list of local talent which performed.

—Ray Barron

Tell your news dealer to reserve you a copy of the big special Louis Armstrong edition of *Down Beat*, the issue of July 14 on sale June 30.

Moderately slow

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Tex Plays, Poses For Prom Crowd

(Photo by Bud Ebel)

Cincinnati—"Honored," he said, so Tex Beneke posed with Chase college prom queen Eleanor Webster, center, and her two maids of honor when the Beneke band played the prom not long ago. Looks like the three gals also thought this would be one for their scrapbooks.

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Columbia To Issue LP Jazz Cavalcade

New York—Columbia records is delving into its catalog of old jazz masters to put together a historic cavalcade of jazz on LP. Plan is to string together a batch of sides representing talent from the early jazz days through bop with a descriptive narrative woven in.

Included in the array would be numbers by Bessie Smith, King Oliver, Louis Armstrong, and Bix Beiderbecke. Display will cover two 12-inch LP platters which will probably be priced at \$4.85 each. Discs will be released in September.

Downey Makes Shift In Format, Networks

New York—Morton Downey, long a late-hour standby on NBC, will shift to CBS next season and change the format of his show. In place of his current 15-minute stanza three times a week, he'll do a half-hour program once a week. New show, which goes on at 10:30 p.m., gets going Oct. 7. Current plans are to have Eddy Duchin's orchestra work the show.

Leslie Scott Joins Cugat Canada Tour

New York—Singer Leslie Scott, a solo performer for RCA Victor a couple of years ago, has been picked up by Xavier Cugat. Cugat used him on a Columbia recording of *Strange Mood* in May, put him into his show when he played the Strand theater, and decided to keep him with the band for its current Canadian tour.

Kaye Cuts 15-Minute Anti-Polio Air Show

New York—Sammy Kaye has cut a 15-minute musical program for the National Foundation for Infantile Paralysis which will be used on radio stations throughout the country during July and August. Purpose of the program is to offer precautionary measures to avoid contact with polio during the hot weather.

Marion Morgan Gets 'Stop Music' Spot

New York—Marion Morgan, who formerly sang with Harry James, has taken over the singing spot on the TV version of *Stop the Music* from Estelle Loring who joined the touring *South Pacific* company as understudy to Janet Blair.

The Rumba King

Noro Morales

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Tex Dragging Out Many Old Miller Instrumentals To Cope With Copycats

By JOHN S. WILSON

Reviewed at the Statler Hotel, NYC

Trombones: Paul Tanner, Jimmy Harwood, Dick Gould, and Dick Nash.

Reeds: Johnny White, alto; Billy Ainsworth, alto, and clarinet; Teddy Lee, alto, baritone, and bass clarinet; Gene Cipriano and Eddie Gerlach, tenors.

Rhythms: Arlie Wagner, piano; Cliff Hill, bass, and Moe Purtil, drums.

Arrangers: Perry Burgstall, Eddie Gerlach, and Billy May.

Tex Beneke, senior, vocals, and leader.

New York—Of all the bands currently using the Glenn Miller gimmicks, Tex Beneke's crew should, rationally, be well out ahead of the rest of the mob. It certainly has more marks of authenticity than any other band can claim—the Miller library, a couple of Miller stalwarts (trombonist Paul Tanner and Beneke), a Miller arranger (Billy May), and even Miller's old streamlined stands (dug out of a Long Island warehouse and put back into use on the Statler date still sporting the large initials G. M.).

Not to mention the official stamp of approval of the Miller estate, which permits Tex to use the "Music in the Miller Mood" tag.

The thing that is most reminsciently Miller, naturally, is the library. For a while, Tex tried to cut down on the use of this, but with the recent Miller resurgence he is dragging out more and more of the old Miller material, including a lot of Glenn's old medleys.

The old Miller ballads have a certain nostalgic quality, but outside of that are scarcely distinguishable from the clarinet lead ballads being put out by the present rash of Miller stylists.

Stood Up Best

It is the Miller instrumental standards, however, which give Beneke's band its distinctive quality. These are the Miller numbers which have stood up best over the years and these are the numbers which none of the present Millerites have been able to ape. It should also be noted that Beneke has not been able to do much in the way of adding to this instrumental library, but at least he has the old numbers.

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Beneke realizes that these Miller

standards, however, which give Beneke's band its distinctive quality.

These are the Miller numbers which have stood up best over



COMBO JAZZ

Oscar Peterson

Lover Come Back to Me
They Didn't Believe Me
Where Or When
Oscar's Blues
All The Things You Are
Three O'Clock in the Morning
 Album Rating—**JKJ**

As those of you who read my concert reviews and debut record piece on Peterson may remember, I find him some stuff on the piano. This piano album, backed by bass whiz Ray Brown, should settle the point for any doubters.

Peterson's style has elements of Cole, Tatum, Garner, Shearing, and Hines, but a great deal of it is his own. Most impressive facet about his playing is the tremendous vitality shown—the drive and love of playing that are manifest. In short, the coolest hot man you've heard in years.

Lover is packed with long phrases, loaded with ideas that go and go. Double-handed, phrased well, rhythmically forceful, these passages are fruit for study for any young jazz man. Unlike Tristano, who is apt, fertile, technical, cold—this playing leaps with communicative warmth.

Me is slower, with less persuasive tone, no less quantity of ideas. *When* utilizes bass lead for the first phrase, goes on into a perkier phase of Peterson's piano, including melodic expression in the left hand and atempo phrasing. Brown's ability to stay with him during several passages on this record is a credit to his ear for changes. He sets a slithering pace on the *Blues*, sticks to it.

Listen to the fine two-beat. Brown sets up on *Morning*. He certainly is a vastly improved all-around musician compared to his early Dizzy Gillespie days. Oscar uses the theme song of a New York disc jockey as a base idea throughout the side, goes through some interesting developmental work on it. Once again his work is consistently rhythmic.

Given a little wider tone control, economy of notes, and complete surety of phrasing and Peterson will be a fantastically good jazz piano man. (Mercury C 106)

Muggsy Spanier

JKJ Dixie Flyer
JKJ Lazy Piano Man

A very fine side by the Spanier-men. Truck Parham's bass, Big Sid Catlett's drumming spark a band feel you very seldom find these days. Unlike the revival two-beat, this rhythm tends towards the accented four which characterized a lot of the best New Orleans jazz. Darnell Howard's clarinet is fluent in much the same fashion as Barney Bigard, while Muggsy himself plays with more conviction and force than any record he has made in several years. Here is the older jazz style done with the vitality and conviction that originally established it. Thoroughly recommended for your listening. *Man* depends on Floyd Bean's pleasant piano, the preacher-man muted trumpet style of Muggsy for a good three minutes of music (Mercury 5424)

Dexter Gordon

JKJ Lullaby in Rhythm
JKJ Talk of the Town
JKJ Oh Well
JKJ Sweet and Lovely

Sides one and three are combo versions, sporting Melba Liston's trombone, Red Callender's bass, and Charlie Fox on piano, plus Chuck Thompson's drums. Dexter

on *Rhythm* gets a little wound-up, and could be more in tune. The same criticism applies to *Town*, though the rhythm section acquits itself nobly.

Miss Liston plays fine trombone both on *Rhythm* and *Well*. Gordon's ideas on *Sweet* are good, but his tone is not well suited to this type of playing. It has neither a "cool" vibrato, nor the controlled liquidity of the Hawkins school. (Dial 1038, 1042)

Charlie Parker

JKJ Charlie's Wig
JKJ Klactoevededstene

Quintet formation with Miles Davis, JJ Johnson, Max Roach, Duke Jordan, and Tommy Potter. JJ operates well on *Wig* as does Miles. *Klactoevededstene* is an esoteric title, graced with fair solos. Charlie himself is heard to better advantage here than on *Wig*. (Dial 1040)

Chris Powell and the Five Blue Flames

JKJ Haunting' Pinochle Blues
JKJ Down in the Bottom

More or less conventional small combo blues, save for the fact that *Blues* sports Paul Lipman playing therein. All *Spellbound* addicts may therefore leap to the purchase of this disc. (Columbia 30205)

Erroll Garner

JKJ Love Is the Strangest Game
JKJ Loose Nut

Erroll plays *Game*, an attractive ballad, in his usual adroit fashion, a little less fulsome and more rhythmically than usual. *Nut* is another of his favorite riff tunes built upon a melodic fourth, played at a slow jump tempo, again better than some of his recent output. (Dial 1041)

George Shearing

JKJ I Didn't Know What Time It Was
JKJ How's Trix?

The Shearing combo slickly playing the old Rodgers-Hart tune *Time*, now being dusted off. Chuck Wayne's guitar as usual is good-toned, relaxedly continuous, and graced with ideas. Marjorie Hyams' vibes continue excellent, while the boy's piano playing is still fresh listening. The over-all relaxed rhythm of this group is still its most admirable (and commercial) feature. *Trix*, an original credited to Shearing, moves along just as nicely. (MGM 10720)

Tommy Dorsey's Clambake Seven

JKJ Tiger Rag
JKJ Way Down Yonder in New Orleans

The wheel's turned full cycle and TD is back to playing the two-beat with which he started. However, the Dorsey Brothers leadership from which he graduated in 1935, this is not the genuine article—rather a well-washed, front parlor on Sunday version. One reason is that TD himself is no genuine jazz man on trombone—rather a timid "paper man" trying to make with them hot licks—and 23 skidoo to you, too. Everything done is played expertly, particularly the trumpet chorus on *Way*; it's sweet-toned and well constructed. It sounds like Bobby Hackett. These sides suffer from technical

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Symbol Key

JKJ Tops
JKJ Tasty
JKJ Tepid
JKJ Tedium

cians' caution, as well as dearth of jazz ideas in TD's personal case. (Victor 20-3791)

BAND JAZZ

Bob Crosby Bob Cats

JKJ Stars and Stripes Forever
JKJ Washington Post March

Can't agree with Walter Winchell that *Forever* shouldn't get two-beat treatment. One of jazz's main sources is the military march, of which this tune is a fine example. These sides, new not reissued, are band, rather than combo sides—as were the old Bob Cat platters. Old faces such as Eddie Miller (on tenor) are present, do yeoman work. Rhythm on *March* tends more towards modern four than two, but it is well bassed, whatever. (Coral 60217)

DANCE

Banda De Lua

JKJ Rag Mop Samba
JKJ Bibbidi-Bobbidi-Boo

This is the Portuguese band Carmen Miranda brought to this country with her. They are quite some unit: swing, do good group vocals, even to Dave Lambert group boop effects on both tunes. Somebody should put these men to work right away on a good TV show and in a top club—they rate it. (Decca 27032)

Ziggy Elman

JKJ I'll Get By
JKJ Take Me in Your Arms

Unpretentious dance sides by a studio band fronted by the trumpet player. (MGM 10722)

Helen Humes with Marshall Royal's Orchestra

JKJ Rock Me to Sleep
JKJ Sad Feeling

Actually this record should be in the "vocal" category. However *Rock* is an admirable sample of a beat and feeling now seldom found on dance records: the rocking, swinging two-beat layback rhythm popularized by Jimmie Lunceford, and practiced almost not at all today.

Some of you have remarked in letters that I am consistently anti-Miller for dance music. I am—because Miller's slow four-four style was deadly for real dancing—how-

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ever pleasant it may have been for listening. This record has life and communicative rhythm—something too many dance bands have forgotten. Miss Humes is of course the very able ex-Count Basie blues singer. (Discovery 519)

Ted Straeter

JKJ Fancy Free
JKJ I Could Write A Book

Two sides sung and piano by the New York society band leader. His voice is typical of many smart club musicians here who rely on the intrinsic worth of show song lyrics, rather than their own voices to get them through. These sides are done with vocal group, are unpretentious but adequate. (MGM 10725)

quantities of his broadest, most wobbling vibrato. This is such a record, with not quite enough vocal or musical freshness to redeem it. Buddy Baker's accompaniment is fine. (MGM 10716)

The Great Mr. B

JKJ I Surrender, Dear
JKJ Our Love

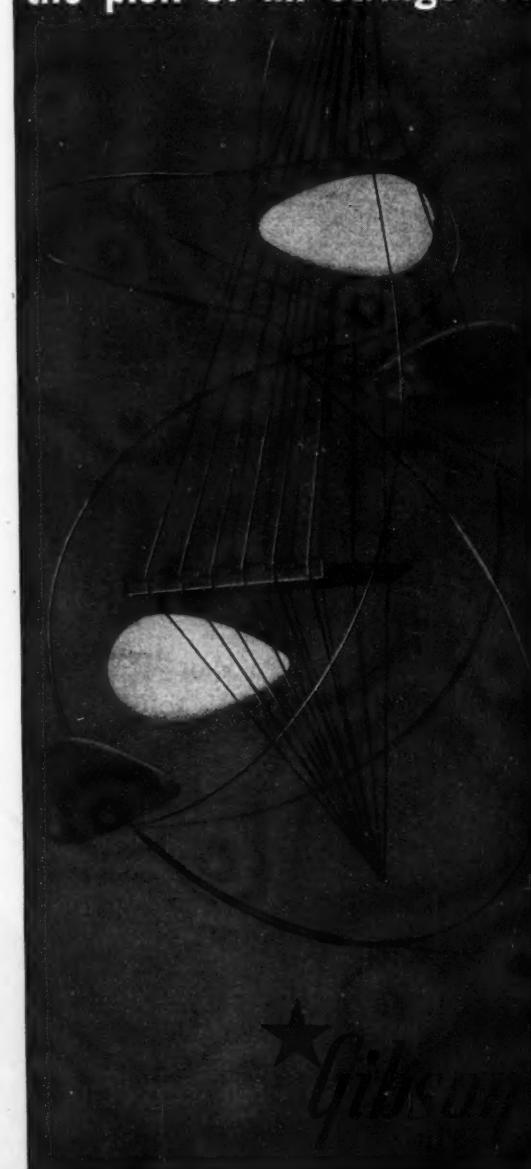
The Great Mr. B, all of whose records are actually done by Billy Eckstine, sings well on these two. Unfortunately the recording quality is not the best, the band's tone being shallow and tinny. (National 9115)

Ray Charles
 Sally Sweetland
 with Russ Case

JKJ Tonight
JKJ On the Outgoing Tide

The two voices you hear here are probably more familiar to you than almost any big name star. Ray Charles is one of the best vocal group singer-leaders in the country, works every branch of network radio and TV constantly, from the *Hit Parade* right on through spots. What makes someone like Charles unique is not only his singing talent, but his ability to do anything quickly and well—vital to radio

the pick of all strings...



and TV with platinum-plated rehearsal charges. His vocal group backed Don Cornell's recent Victor side, *You Dreamer You*, appears on *Tide*, while the fem soloist, Sally Sweetland, is the east coast Louis Jean Norman; utterly relaxed top soprano voice. People like this, relatively unknown except to the people who rely on them, are what make network programs and spots possible. (MGM 10723)

Dick Haymes

↓↓↓ If You Were Only Mine
↓↓↓ Count Every Star

Two Haymes sides, including *Mine*, the Isham Jones oldie, with Artie Shaw leading a group of strings and woodwinds behind him. The recording is encouragingly resonant—first time I've heard such on a Decca vocal record. Singing and playing are both good, not exceptional. Shaw sounds much, much better doing this sort of thing than pretentious jazz works or modern classical. His chorus on *Star* is pretty, in harmony with everything else on the side. (Decca 27042)

Frankie Laine

Exactly Like You
You're Wonderful
I'm in the Mood for Love
Cherie I Love You
Rockin' Chair
'Til We Meet Again
Album Rating—↓↓

There have been many printed objections to over-stylizations in Laine's singing style. From a straight emulation of Billie Hollis-

day in his singing in the late '30s, Frank found it commercially advisable to start inserting a few Jolsonisms, as well as over-phasings on some of his straight jazz ideas. Despite these to-be-deprecated tendencies music-wise, Laine still is a far better singer than many of the baritone moaners currently on the scene.

Like uses a small band alternating with the full group to good scoring effect. Slight Armstrongisms show up in Frankie's *Mood* tousing. *Chair* is an example of Laine badly over-phasings, backed by a mediocre arrangement.

I strongly suspect that Frank can sing much better than he does on these sides . . . but that he is really concerned with catering to what his fans howl for. This is an old, old critical problem of course. I know he can sing better—I've heard him do it. He was also staving at that point. You tell me . . . there probably is a point of moderation where you can still earn a good living, still sing tastefully, but very few of us seem to be able to find it. (Mercury A81)

Herb Jeffries

↓↓↓ Pagan Love Song
↓↓↓ Call Her Savage

Song is well suited to Jeffries, makes a good lush ballad side. Hugo Winterhalter's background is well-suited, with "tropical" reeds in evidence. Whether Savage pays any royalties to Tiffany Thayer, I don't know. Other than the title though, the side isn't too interesting. (Capitol 982.)

Alan Dale

↓↓↓ Moon And Sand
↓↓↓ The Whole World's Saying I
Love You

Dale sings *Sand*, a very pretty Alec Wilder beguine, with Mitch Miller giving expert backing. *Love* starts out with an Art Mooney party intro, turns into one of these many-language "I love you" things, done two-beat! (Columbia 38819)

Joan Shaw

↓↓↓ Deceiving Myself
↓↓↓ Peace of Mind

This is a disc debut for Miss Shaw, a young lady who emulates some of the phrases of Sarah Vaughan which are rapidly becoming vocal clichés. However, her singing shows little of the freshness or inventiveness that so distinguishes the work of *la Vaughan*. (MGM 10701.)

Johnny Mercer

↓↓↓ At the Jazzband Ball
↓↓↓ She's Shimmying on the Beach

Again The fashion is now for Dixie band backing with vocal groups and a solo singer. Here, Mercer, the Skylarks, and a group led by Ben Pollack's Pick-A-Rib boys. The tune and the style are perfectly suited to Mercer, the backing group plays with verve and gusto—all in all, an entertaining record. *Beach* should be a novelty juke box hit without any question. (MGM 10690.)

Pete Rugolo's Ragtimers

↓↓↓ Dream After Dream After Dream
↓↓↓ Why Do They Always Say No?

It's only kindness to Pete, who after all has to make a living as a leader and arranger, to put this combination of the worst elements of Art Mooney, the Schnickelfritz band, and bad two-beat, under novelty. Probably sell more than anything he did for Kenton, too. Me, I'm going to make party records. (Capitol 963.)

Glen Moore

↓↓↓ Cane Bottomed Chair
↓↓↓ Benny, the Bow-legged Bowler

Two novelty sides, with a vocal on *Chair* by Clarence Hutchinson, once famed as the clarinet soloist for the old Casa Loma band in the middle '30s. (MGM 10698.)

Les Baxter Trio

↓↓↓ Bua
↓↓↓ Carioca

Two sides by the young man who used to sing with the Mel-Tones,

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with two other voices, playing piano and rhythm as well. Some of the intervals are uncertainly maintained, while the doubled piano effects aren't balanced as well as they should be. Mark A for effort, but execution just isn't as good as it should be. (Discovery 513.)

Billie Holiday

↓↓↓ Now Or Never
↓↓↓ Gimme Me a Pigfoot and a
Bottle of Beer

Billie does something unusual for her these days on *Never*: she sings an up-tempo blues. Nothing novel, but good blues. Flipover is equally unusual: it's meant for a humorous side. (Decca 24947.)

Sarah Vaughan
and Billy Eckstine

↓↓↓ You're All I Need
↓↓↓ Dedicated to You

Two recent sides by two vocal stars who use similar styles, started together as vocalists in the same band. It should have been a sensational record, but until the last half chorus, nothing much happens. In the last few measures, Sarah cuts loose with a few ideas which make William sound extremely pedestrian. But then again, maybe he was merely giving way to a lady. On *You*, again Sarah demonstrates more deftness, greater fertility of ideas. It's a good side, though the tempo seems a little portentous. (MGM 10690.)

Herb Jeffries

↓↓↓ Swamp Girl
↓↓↓ There Goes My Heart

Curious to see what Mitch Miller would use to back Herb Jeffries, since he also did Frankie Laine's record for Mercury. Instead of Louie Jean Norman's great soprano, we have effects records of swamp sounds. If Mitch had his way, we'd probably have mud-streaked record wrappers. (Columbia 38769.)

Larry Green

↓↓↓ Bewitched
↓↓↓ I Had You on a Desert Island

Unusual, this: Victor puts out Andre Previn's *Bewitched* and this piano version by Larry Green, vocalized by the Honey Dreamers, at the same time. Certainly this one is an effort to cash in on the popularity of the Tower record by Bill Snyder. (Victor 20-3726.)

Sarah Vaughan

↓↓↓ Just Friends
↓↓↓ You Taught Me to Love Again

Except for the start of the second chorus, Miss Vaughan sings *Friends* quite straight. I presume this as the result of the request of Columbia. I could be quite wrong, of course, but since Miss Vaughan made her reputation singing her own way, might it not be a good idea to let her go on in this fashion especially since she happens to sing quite well? (Columbia 38810.)

Bing Crosby

↓↓↓ Let's Put Out the Lights
↓↓↓ I've Got to Pass Your House
↓↓↓ Did You Ever See a Dream
Walking?

Ghost of a Chance
Temptation
Black Moonlight
Moonstruck
Sweet Georgia Brown
Album Rating—↓↓

Bing by brother Crosby in the days when he was still crooning, but also had a full baritone

to offer the listeners. He's backed by a variety of bands, including Lennie Hayton, Jimmie Grier, and various studio combinations with the brothers Dorsey hearable in the background. *Brown* includes good trumpet and some Crosby scatting. (Columbia LP CL 6105.)

Frank Sinatra

↓↓↓ Just an Old Stone House
↓↓↓ An American Beauty Rose

House is another of Alec Wilder's public pines for the country. As usual, it's a pretty tune, with intelligent lyrics, this time well-sung by Sinatra. *Rose* is the Dixie bouncer built on girls' names. (Columbia 38809.)

Benny Goodman

↓↓↓ Bewitched
↓↓↓ Blues in the Night

Two Goodman sides of 10 years ago. Helen Forrest sings *Bewitched* in a fashion to put to shame many of the sisters attempting it now, while Eddie Sauter's softly-put polyphonics were way ahead of their time in talent and taste. *Night* was done with the BG sextet a little later, playing Dixie, while Peggy Lee and Lou McGarity soprano the lyrics. (Columbia 38821.)

NOVELTY

Claude Thornhill

↓↓↓ Sugarfoot Rag

↓↓↓ Down the Lane

Here it is, kids: the Thornhill band playing two-beat, complete with trumpet and clarinet solos. At least it has more life than the recent Thornhill releases have. Thornhill is caught playing a honky-tonked piano. *Lane* even uses paper combs and a xylophone like the old Radio City Music Hall hour. This record must sell. (Victor 20-3744.)

Ray McKinley and
Some of the Boys

↓↓↓ Cane-Bottomed Chair

↓↓↓ The Lonesome Whistle

The novelty tune, *Chair*, is perfectly suited to Texan McKinley's drawl. Reverse shows even Mac is using Miller stylings. When is it going to stop? (Victor 20-3769.)

CONCERT

Lauritz Melchior

Lee Sweetland—Jane Wilson

↓↓↓ The Student Prince

Some theatrical statistician announced several months ago that it was the first time in 26 years that a company of *Student Prince* wasn't playing somewhere. It's an old gag along Broadway that no matter what happened to a Schubert production, "They still got the Prince, ain't they?" The principal reason for this operetta's popularity is Sigmund Romberg's music. Though much of it by present-day standards is a little naive, songs such as *Deep in My Heart*, *Dear* nevertheless have tremendous appeal for most people. Melchior's voice is unfortunately going, and its Wagnerian heftiness isn't the most perfect for the role. But he is still a magnificent singer, and like Pinza, brings vast experience to the recording session. Jane Wilson, the Fred Waring organization's star, has a voice identical to many other pretty women on TV: appealing on first hearing, but lacking in real body and technical finish. In the *Marching Song*, there are more than a few notes with uncertain intonation.

However, despite any deficiencies noted, this set is infinitely superior to the trash usually peddled as light opera. (Decca DL 7008.)

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Whaddya Say?

By Jack Tracy

Do You Think There Is a Genuine Dance Band Revival on the Way?

Where: Notre Dame Senior Prom

Ed Houdak: Yes, I do. I think dancing once again is becoming as popular as it once was. What we need are more bands that play good dance tempos. Not necessarily fast tempos, but everything should have a good beat and the melody should be recognizable.



most of the time. I'm a Flanagan fan, but sure would come back to see Charlie Ventura if he were to play near here again.

Violet Rodick: I think dancing is coming back. I'm one of the many who like the old Glenn Miller band, but will settle for Ralph Flanagan. The tempo is the main thing in a good dance band. Ventura's band sounds very good to me tonight. I would enjoy hearing the band again sometime.

Joan Carpenter: Yes, but I think it seems to be pretty slow getting started. I think the best example of a good dance band was the old Benny Goodman band. It played good tunes and had a good beat. But I wouldn't care to dance to Ventura again. Too loud.



Don Hicks: Sure, people are getting more interested in dancing again. But I think most bands are playing tempos too fast these days. Dance music should definitely have slow tempos. By the way, I had expected the Ventura band to be strictly a bop band when I came, but he isn't. Yes, he plays good dance music.

Joan Castonguay: No, I don't think people are any more interested in dancing now than they have been in the last few years. The persons I know aren't any more eager to go to dances today than they were yesterday. What kind of dance band do I like? I can't think of any particular ones, but I know they have to have a good beat. Not like Sammy Kaye.

Mickey Fierce: I don't know if there is a big dance band revival, but I know there should be. But not with bands like Ventura. He plays too much bop and he can't deny it. He's played fast for so long, he couldn't slow down if he wanted to. The bands I like are those of Freddy Martin, Vaughn Monroe, Griff Williams . . . bands like that.



ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Many letters have been received asking about voicings for strings. We'll comply with the requests and list what we think are a number of excellent voicings for a string section. The voicings will be shown for violins A, B, and C, plus viola and cello. However, additional strings may be added by doubling the parts.

Voicing No. 1—BLOCK STYLE



Cap Adds More Dixie

New York—Capitol records has added two more names to its Dixieland stable—Dave Cavanaugh's

Curbstone Cops and vocalist Margaret Young. Miss Young, who is Margaret Whiting's aunt, was an oldtime vaudeville favorite. Label has also inked Dottie O'Brien, modern-styled chirp.

BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Joseph Leavitt, percussionist with the National Symphony orchestra of Washington, D.C., has written that there is a need for simplified writing on four-mallet work with vibes. He sent along his arrangement on *Honeysuckle*

Moderately fast



Rose, shown in the above example. Although this column has been dealing chiefly with dance drumming, let's not slight the mallet-played instruments.

Any drummer who has thoughts toward making drumming his life profession is bound to run into situations calling for a knowledge of chords and some skill upon vibes or xylophone.

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Voice No. 3—DAVE ROSE STYLE



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passage is played on the G string. (Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19, N.Y. Enclose self-addressed, stamped envelope for personal reply.)

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745 Fifth Avenue, NYC; JKA—Jack Kurte Agency, 241 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Music Corp., 853 Seventh Ave., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd.,
745 Fifth Avenue, NYC; SAC—Shaw Artists Corp., 1250 Sixth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30
Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Albert, Abbey (Stalter) Waahington, D. C.,
Alvarez, Fernando (Copacabana) NYC, ne
Angelo, Lee (Pla-Mor) Kansas City, 6/18-
7/2, b
Anthony, Ray (Paramount) NYC, 6/21-
7/4, b
Arnold, Arnie (Stalter) Cleveland, b

Back, Will (Broadmoor) Colorado Springs,
Colo., 6/24-9/4, h
Bardo, Bill (Miami) Dayton, O., h
Barnet, Charlie (49th & B'way) NYC,
7/5-18, nc

Barron, Blue (Stalter) NYC, Out 7/5, h;
(Blackhawk) Chicago, 7/12-8/8, r
Bartok, Dezsö (Army Show) San Antonio,
7/17-24

Bell, Curt (Texas) Ft. Worth, h
Benedict, Gardner (Lake Club) Springfield,
Ill., 6/16, nc

Benke, Tex (Edgewater Beach) Chicago,
Out 7/6, h; (Lakeside) Denver, 7/11-
23, b; (Frontier Park) Cheyenne, Wyo.,
7/24-29, b

Berkey, Bob (Van Cleve) Dayton, O., h
Biloxi, Charles (White Lake) Munkegon,
Mich., in 7/1, nc

Bishop, Billy (Peony Park) Omaha, Out
6/18, b; (Casino) Walled Lake, Mich.,
6/28-7/6, b; (Dutch Mill) Delavan, Wis.,
7/14-27, b

Bond, Johnny (Brass Rail) Savannah, Ga.,
ne

Bothie, Russ (Lions-Milford) Chicago, b
Branden, Henry (Mayflower) Washington,
D. C., h

Brandwynne, Nat (Roosevelt) New Orleans,
La., h

Brown, Henry (Lookout House) Covington,
Ky., 6/19-7/2, nc; (Orpheum) Omaha,
7/7-18, t; (Aragon) Ocean Park, Calif.,
7/21-8/31, b

Byers, Verne (Pine Cone Inn) Grand
Lake, Colo., 6/16-9/9, h
Byron, Johnny (President) Kansas City, h

Carle, Frankie (Lakeside) Denver, 6/23-
7/9, b

Carlyle, Russ (Claridge) Memphis, 6/18-
7/8, h

Carlyn, Tommy (Oh Henry) Willow
Springs, Ill., in 7/19, b

Carson, Sal (Sir Francis Drake) San
Francisco, h

Cavallaro, Carmen (Astor) NYC, Out 7/9,
h

Clifford, Bill (Clarendon) Berkeley, Calif.,
6/20-8/10, h

Cugat, Xavier (Vogue Terrace) McKeeps-
port, Pa., 6/19-25, b; (Palace) Young-
town, O., 6/26-28, t; (Paramount) Toledo,
O., 6/29-7/2, t; (Edgewater Beach) Chi-
cago, 7/7-19, h; (Surf) Virginia
Beach, Va., 7/21-8/3, nc; (Astor) NYC,
8/7-9/10, h

Davison, Cee (Ches Parce) Chicago, ne
Dennie, Pat (Clarendon's) Upper Darby,
Pa., Out 6/30, nc

Deutsche, Emery (Ritz-Carlton) NYC, h

DePardo, Tom (Washington-Youree)
Shreveport, La., Out 7/3, h

Deshmukh, Al (Paramount) NYC, t

Dorsey, Jimmy (Al Bases) San Antonio,
6/22-30

Dorsey, Tommy (Strand) NYC, Out 6/22,
t; (Astor) NYC, 7/10-8/6, h

Drake, Charles (Grove) Orange, Texas, nc

Drayer, Roland (Pavilion) Myrtle Beach,
S. C., Out 9/8, b

Duke, Johnny (Montelone) New Orleans,
h

Dumont, Oscar (Sunset Beach) Almones-
sen, N. J., b

Durso, Mike (Copacabana) NYC, nc

Fatherstone, Jimmy (Martinique) Chi-
cago, r

Ferguson, Danny (Broadwater Beach) Bi-
lexi, Miss., 6/22-9/4, h

Gardner, Jan (Trocadero) Henderson, Ky.,
6/16-29, nc

Goly, Cecil (Nicollet) Minneapolis, h

Grant, Bob (Plaza) NYC, h

Gray, Chauncey (El Morocco) NYC, nc

Gray, Glen (Muehlebach) Kansas City,
6/21-7/4, h

Gregg, Wayne (Oh Henry) Willow
Springs, Ill., b; (Peony Park) Omaha,
7/28-30, b

Hampton, Lionel (Golden Gate) San Fran-
cisco, 5/4-10, t

Harris, Kent (Rice) Houston, 6/16-7/18, h

Harrison, Cass (Broadway Beach) Blox-
ton, Miss., Out 6/21, h; (Ocean Forest) Myr-
tle Beach, S. C., In 7/1, h

Hayes, Carlton (El Rancho Vegas) Las
Vegas, h

Hayes, Sherman (Balinese) Galveston, Tex-
as, Out 6/22, nc

Heftner, Ernie (Fairmont) San Fran-
cisco, h

Hebeck, Ray (Schroeder) Milwaukee, Out
6/19, h

Herbst, Ted (Casino) Hampton Beach,
N. H., Out 9/15, b

Howard, Eddy (Moonlite) Cincinnati, 6/23-
29, b; (Peony Park) Omaha, 7/6-9, b

Hugo, Victor (Smith Sho-Bar) Philadel-
phia, h

Hutton, Ina Ray (Aragon) L. A., b

Jahns, Al (Last Frontier) Las Vegas, h

James, Eddie (South Shore) Chicago, Out
6/25, nc

James, Harry (Convention Hall) Asbury
Park, N. J., 7/1-8, b

Jerome, Henry (Edison) NYC, h

Jones, Spike (Pan Pacific Auditorium)
L. A., Out 6/18; (Cal-Neva) Lake Ta-
hoe, Nev., 8/11-24, h

Jurgens, Dick (Cavalier) Virginia Beach,
Va., 6/30-7/13, h; (Aragon) Chicago,
7/15-8/13, b; (Elitch's) Denver, 8/16-
9/4, b; (Clarendon) Berkeley, Calif.,
9/12-12/8, h

Kanner, Hal (William Penn) Pittsburgh,
h

Kassel, Art (Roosevelt) New Orleans, Out
6/28, h

Kaye, Sammy (Waldorf-Astoria) NYC,
6/29-7/26, h

Kennedy, Ken (Club 101) Henderson, Ky.,
7/14-15, b

Kerns, Jack (Stockmen's) Elko, Nev., Out
7/1, h

Kerns, Hal (Olympic) Seattle, h

Kipper, Leo (Heidelberg) Jackson, Miss.,
6/24-7/21, h; (Delavan Gardens) Dela-
van, Wis., 7/25-8/7, b

Powell, Ted (Blackhawk) Chicago, r

Preston, Jimmy (Dreamland) Lawnside,
N. J., nc

Prima, Louis (Steel Pier) Atlantic City,
6/30-7/6, b; (Surf) Virginia Beach, Va.,
7/7-15, nc; (Convention Hall) Asbury
Park, N. J., 7/14-15, b

Pruden, Hal (Olympic) Seattle, h

Prudom, Al (Skyline) Billings, Mont., nc

Rader, Eddie (Catalina) Long Beach, Calif.,
7/1-18, nc

SWINGIN' THE GOLDEN GATE**Frisco Dancery Sets Up Two-Way Jim Crow Policy**

By RALPH J. GLEASON

Oakland—Things turned out a little sour at Sweet's ballroom here following its May opening. At a dance featuring Ella Fitzgerald, the color line was drawn Crow Jim and it was indicated by the Sweet Brothers, Bill and Gene, that the line would work Jim Crow, too, in the future. This is the first time any color line has been drawn at an Oakland dance since 1946, according to union officials and the NAACP.

It was formerly common practice in the city, especially at Sweet's, to run "white only" and "colored only" nights. However, since Lionel Hampton broke the line in 1946, mixed dances have been held regularly without difficulty. The Sweets, now owners of the newly-refurbished ballroom, property and all, have decided to revert to the former practice.

This came as a surprise to the promoter of the Fitzgerald dance, Bob Carroway. He was only informed three days ahead of the date that the line would be drawn.

Sweet told Benny Watkins, local leader who had the band for the date and who was featured at regular dances there in past years, that colored only would be admitted. This followed, Sweet said, the appearance of ads in the Oakland Tribune indicating to him that there would be a possibility of mixed attendance.

No Marquee Billing

On the evening of the dance, Ella's name was not permitted to be placed on the marquee of the hall on the assumption it would attract white trade.

Several members of Watkins' band, incidentally, have declared their intention of refusing to work the hall under those conditions in the future.

Both Sweet brothers told Down Beat, in disclosing their plans to book name bands, including colored, on Tuesday nights in a bid for the college trade (there's old time dancing most of the rest of the week), that the Oakland police unofficially condoned their Jim Crow—Crow Jim policy.

Works Both Ways

The NAACP, however, pointed out that the equal rights act of the California civil code works both ways, making it also absolutely illegal to deny admission because of color to whites. The NAACP

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Where Bands Are Playing

(Jumped from Page 17)

Stryker, Ellsworth (Biltmore) Phoenix, h
Thompson, Trio, Bill (Forno's) Binghamton, N.Y., nc
Three Brown Buddies (Moderne) Chicago, el
Three Sun (Capitol) Washington, D.C., 6/6-12, t; (Loew's) Buffalo, 7/15-21, nc
Three Tones (Northernaire) Stevens Pt., Wis., h
Top Hats (Gusie's Kentucky) Chicago, nc
Townsmen Trio (South Seas) Anchorage, Alaska, Out 7/25, nc
Trace, Al (Martinique) Chicago, Out 7/8, b
Tunemixers (Log Cabin) Roseville, Calif., Out 6/19, nc; (Lakeshore Inn) Clear Lake Highlands, Calif., 6/20-9/5, h
Tyler, T-Texas (Riverside Rancho) L.A., b

Vera, Joe (Bellerive) Kansas City, h
Verret, Irvin (Hangover) L.A., nc
Vernairines (Grand) Chicago, el
Vincent, Bob (Legion) Clinton, Ia., 7/8-17, nc

Wasson, Trio, Hal (Show) Kansas City, h
Weavers (Village Vanguard) NYC, nc
White Horse Trio (White Horse Inn) Craig, Colo., nc
Wiggins, Eddie (Sky Club) Chicago, nc
Williams, Clarence (Village Vanguard) N.Y.C., nc
Wood, Trio, Mary (Music Box) Palm Beach, Fla., nc

Yankovic, Frankie (Aragon) Ocean Park, Calif., Out 7/16, b
Young, Lee (Oasis) L.A., In 7/7, nc

Singles

Adams, Lane (Brown) Louisville, h
Armstrong, Lil (Nob Hill) Chicago, nc
Arnaz, Desi (Roxy) NYC, 6/16-29, t
Barton, Eileen (Steel Pier) Atlantic City, 6/25-7/1, b

preceding his week at the Golden Gate theater. Hamp holds the local record with a 7,100 crowd there a couple of years back.

A former Woody Herman, Charlie Ventura, and Les Brown vocalist, Betty deserves to be rated with the top singers in the country on the basis of her performance with Vernon's group. She sings, and beautifully, such torchy numbers as *Everything Happens to Me, April in Paris*, that fine ballad, *Gone with the Wind, Black Magic*, and a host of others.

For up tempos, she does things like *Somebody Loves Me* and, on the bop side, scats with *Pony Pindexter* on things like *Half Nelson*. She has completely knocked out the band and most of the town's musicians by her phrasing, and her delightfully unique habit of singing in tune.

Some smart record company is going to wax Miss Bennett with the Alley group and make a little money. She can really sing.

BAY AREA FOG: Marin Town and Country club booking outdoor dances at its snazzy spot in Fairfax . . . Hank Jones and Lee Young now with Ray Brown's trio accompanying Ella Fitzgerald . . . Lionel Hampton booked for a July 3 date at the Oakland auditorium

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Brisson, Carl (Blackstone) Chicago, Out 6/22, h
Carson, Mindy (Steel Pier) Atlantic City, 6/17-23, b
Cornell, Don (Bowery) Detroit, Out 6/18, nc
Crosby, Bill (St. Elmo) Vancouver, Wash., h
Damone, Vic (Waldorf-Astoria) NYC, Out 6/28, h
Eckatine, Billy (Click) Philadelphia, Out 6/17, nc; (Frolics) Salisbury, Mass., 7/16-22, nc
Flowers, Pat (Baker's) Detroit, cl
Frye, Don (Jimmy Ryan's) NYC, nc
Hardy, W. C. (Diamond Horseshoe) NYC, nc
Kay, Beatrice (Frolics) Salisbury, Mass., 6/6-12, nc
Laine, Frankie (Turf) Galveston, Texas, 8/8-21, nc; (Radio City) Minneapolis, 8/25-31, t; (Chez Paree) Chicago, In 9/2-8, nc
Langford, Frances (Thunderbird) Las Vegas, Out 6/21, h
Lee, Jackie (Chesapeake) Cottage City, Md., nc
Lovell, Bob (Azar's) Detroit, cl
Lund, Art (Blue Note) Chicago, 7/10-20, nc
Lutcher, Nellie (Oasis) L.A., In 7/7, nc
Martin, Tony (Flamingo) Las Vegas, 6/29-7/12, h
Meyer, Mabel (Byline) NYC, nc
Miles, Denny (Merry-Land) Washington, D.C., nc
Morgan, Al (Sky-Way) Cleveland, Out 6/29, nc
Murphy, Rose (Capitol) NYC, 7/8-21, t
Noel, Dick (Copa) Pittsburgh, In 6/19, nc
O'Day, Anita (Flame) Detroit, nc
Raye, Martha (Frolics) Salisbury, Mass., 6/23-29, nc
Roble, Chet (Helsing's) Chicago, nc

Rocco, Maurice (Casino) Toronto, 7/18-19, t
Rose, Bert (Toppe's) Chicago, r
Stearns, Roger (Chatham) NYC, cl
Sutton, Ralph (Condon's) NYC, nc

Tatum, Art (Cafe Society) NYC, Out 7/5, nc
Thompson, Tommy (Carlton) Rochester, Minn., h

Torrie, Mel (Fairmont) San Francisco, In 6/20, h

Tucker, Sophie (Chez Paree) Chicago, Out 6/30, nc; (Frolics) Salisbury, Mass., 7/16-22, nc

Vaughan, Sarah (Blue Note) Chicago, 6/26-7/9, nc

Walter, Cy (Drake) NYC, h

Warren, Fran (Riviera) Ft. Lee, N.J., Out 7/9, nc; (Casino) Toronto, 7/31-8/5, t; (Steel Pier) Atlantic City, 8/6-12, b

Washington, Dinah (Oasis) L.A., Out 6/22, nc

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NOTES between
NOTES

By Michael Levin

New York—Forty-five rpm records have had a rough road to hoe with this column. When Victor originally announced them last year, I spent some weeks checking their claims against the LPs on the basis of quality, found that in large part the claims were mathematically true, but practically unjustifiable, since even well-trained ears had a difficult time telling the difference.

I also resented, as did most other reviewers, the terrific public relations pressure Victor put on to disprove the Columbia LP claims, even to such statements as "Our surveys show that there is almost no market for long playing, that it ranks very low in the list of factors that make people buy classical records."

Time and Victor policy itself has of course disproved this statement.

In the meanwhile, Columbia's LP sales, as well as the tendency of the public not to buy 78 rpm classics if there were LP versions available, forced Victor to adopt LP for longer classical works.

Pop Field, Too

In the meanwhile, the boys were slugging it out in the popular field, Columbia with its seven-inch microgroove single, Victor with the 45 rpm, adapted to their cheap, light (and just incidentally, too-low frequency cut-off) changer.

Columbia was at a considerable disadvantage, since the seven-inch record is harder to handle as a single and, on a changer, its grooving gives it a much longer changing cycle than the Victor 45 rpm. Generally, too, Victor's surface quality on its 45 rpm has been better than Columbia's on its seven-inch LP singles.

Victor put out sales claims of 30,000,000 a year on its 45 rpm, which, quite frankly, I didn't believe. It seemed like mere merchandising propaganda to get the dealers to push 45 rpm harder as an inevitable thing.

However, last week a Victor official showed me some confidential sales figures that absolutely floored me. There is absolutely no question in my mind now that Victor has not only made 45 pay as a current operation, but has garnered a substantial hunk of the record business for itself as a result of the 45 operation. With only MGM and Capitol among the other big waxeries in 45, Victor is doing a very cozy little business that it otherwise would not be doing.

Future Two Speed?

It seems unquestionable now that the future of the record business is two speed: 33 1/3 for longer works, 45 for single records. I still disagree with the Victor policy that believes LP is not suitable for albums by bands and singers as well as special popular material, but time (and potential profit) will probably get them to change their minds in that just as they did with LPs.

This is no backtracking. I'm still disgruntled about the way Victor went about the 45 campaign in the first place—in the high-handed fashion in which much of it was done. I'm still not convinced that it was necessary to have introduced 45 in the first place—that LP, backed up by improved plastic 78, with lower surface noise and higher fidelity might not have been a more appropriate answer.

Here to Stay

However the damage, as such, is done, and on the basis of the figures I have seen, Victor's 45 is most emphatically here to stay as a major element of the record business that will unquestionably displace 78 from the market in a period of a few years, as well as

San Francisco Workshop

(Jumped from Page 2)

and conducted by the composer. At least half of the band is made up of arrangers and composers, and the personnel is largely composed of men having extensive experience in professional music, both in local and traveling bands.

Valuable Laboratory

"The organization is a large ensemble of reeds, brass, and rhythm and affords student writers a valuable laboratory, since commercial bands are strictly limited in size. Experimental work is encouraged, some of the styles showing an approach to serious symphonic composition."

The program presented included some boppy large band numbers, some interesting compositions for a small group, the combo, somewhat in a Miles Davis idiom, a couple of interesting impressionistic pieces in a Kentonish mood, and some numbers with a touch of TD.

Most Impressive

Without taking credit from the others, I was particularly impressed by the following, in order of appearance: Allen Smith's *Yecapod*, a swinging big band bop number; Joyce Collins' *The Id*, another swinging number based on *Too Marvelous for Words*; the singing of *The Flatted Fifths* by the vocal group, Dick Wyands' *Rachel*, written for the small group; Lloyd Davis' *Zounds*, somewhat on a Herman *Four Brothers* idea; Bruce Reiter's *Kentonist Slide by Slide*, and the great concluding three-part *Dance Suite*, written by Bob Searle.

The band included three girls—a saxophonist, a bass, and a piano. Various drummers and two sets of pianists and bassists were used, and, for one number, four violins, two violas, and three cellos were added.

Top Soloists

Of the soloists during the evening's course, there are several who simply cannot be omitted. First was Buddy Motsinger, who traveled far and wide as pianist

blocking the seven-inch LP record, in my opinion.

It's true that Decca has still not joined the 45 group. But that moves only a question of time.

Whatever my feeling may have been about the Victor group of officials who originally introduced the 45 rpm record, there can be no questioning that all the merchandising brass that worked on the project deserve an enormous amount of credit for making a huge success out of a project that all the smart money said was doomed to be a multi-million dollar flop.

with Nick Esposito's group a year or so back. Buddy broke it up at the end of the evening with some simply beautiful piano during Searle's *Dance Suite*.

Allen Smith, who brought down the house more than once during the night, "hit a double high C, concert," Dr. Otey pointed out, during the opening *Yecapod*, and blew magnificently throughout the evening.

The band has another fine trumpeter in the person of Rudy Salvinin, who possesses a beautiful tone and whose playing was a perfect contrast to Allen. Tom Hart, an excellent young tenor, and Joyce Collins, who alternated with Buddy Motsinger on piano, were also outstanding.

Began Three Years Ago

The whole idea, which has given San Francisco State a modern music laboratory unequalled anywhere in the country, began three years ago when Dr. Otey was approached by Searle and several others who wanted something to play the things they wanted to write. A petition was drawn up and, with Dr. Otey running interference, faculty permission was granted.

Since then, a yearly average of 20 students have participated in the composers' workshop, with about 30, many of them the same persons, in the dance band. The group more or less arranges itself, according to Dr. Otey, with the individual chairs falling to the individual performers as ability is demonstrated.

Once a Year

Although the group is available to play at similar free concerts at other colleges upon invitation, it has received little publicity and so far has had only its yearly airing. Dr. Otey agrees that there is enough material for two concerts a year, but does not want to expand to that position at the present.

A professional pianist himself—he's a member of Local 6 and has played around town quite a bit—Dr. Otey presents a refreshingly open mind on the subject of music. His first interest was classical, and his main field, he says, is the study of world music, of which he considers jazz an integral part. During the next semester he intends to present a "Historical Survey of Jazz" and, in line with his position of not having any position but judging each aspect of the music on its own merits, will include everything from Buddy Bolden onward.

In His Debt

The college, the students, and San Francisco, to say nothing of the whole field of modern music, is in his debt. It is a pity that it could not be arranged that at the next presentation by the dance band workshop of the products of the composers' workshop, every band leader and composer in the country couldn't come to San Francisco to hear.

It will probably be necessary for these brave young souls to go out across the country to make themselves heard. But believe me, they will be heard. You can't bury anything this good.

Ex-Leader Turk Keeps In Touch



(Photo by Jack Tracy)
Chicago—Musicians wandering into the Washington hotel, which is next door to the headquarters of AFM Local 10, are usually surprised to see Al Turk behind the registration desk. Turk, shown at the right above, with hotel manager Jack Potter, once led his own band, the Oriental Serenaders, around Chicago. And he still keeps his Local 10 card.

MUSIC & DRAMA LP Price-Cut War Looms

MUSIC & DRAMA

DOGEZA

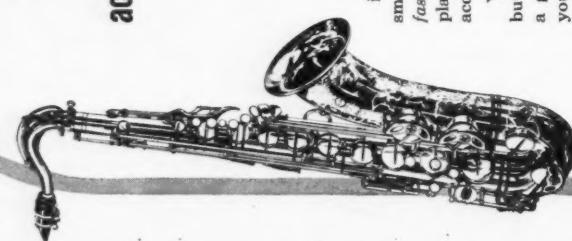
MAX GETZ, stellar tenor sax man formerly with Woody Herman; now fronting his own combo. Down Beat and Melodrome 1949 Poll winner. Recorded with "Double Tone All Star Band" for "Double Tone" and "No Figs", released by Columbia. Has played Selmer Paris exclusively for 7 years.



SERGE CHALOFF, first place winner on baritone sax in both Metronome and Down Beat 1949 polls. Formerly with Woody Herman, now with Count Basie. Used Selmer (Paris) exclusively for 17 years. Hear him with Metronome All-Star Band on Columbia records. "Doubtless," and "No Fags."

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JAZZ AT THE PHILHARMONIC for 1950 features these two tenor sax stars, Flip Phillips, left, and Coleman Hawkins, with JATP President Norman Granz, standing. Flip has been playing for 15 years and Coleman has used Selmer exclusively for 15 years.

H. & A. **Sealmeier** INC.
ELKHART, INDIANA

ETHAN GETZ, stellar tenor sax man formerly with Woody Herman; now fronting his own combo. Down Beat and *Down Home* 1949 Poll winner. Recorded with Milt翻譯: 艾森·蓋茲，優秀的薩克斯管樂手，以前是伍迪·赫爾曼樂團的成員，現在領導自己的樂隊。《爵士樂》和《爵士樂》1949年評選中獲獎。與米爾特·阿爾尼等錄音。



TEX BENKE BAND features this group of Salmer (Paris) users. Left to right, standing: Eddie Gerlach, tenor; Theodore Lee, alto sax, clarinet, bass clarinet; Bobby Nichols, trumpet; Gene Cipriano, tenor sax and clarinet; Johnny White, alto sax and clarinet; Bill Ainsworth, alto sax and clarinet.



JAZZ AT THE PHILHARMONIC for 1950 features these two top-notch tenor sax stars, **Flip Phillips**, left, and **Coleman Hawkins**, with **Tony Martin**, President Norman Granz, standing. **Flip** has played Selmer for 12 years and **Coleman** has used Selmer exclusively for 15 years.

Barnet Bitter, Cynical

(See Page 1)

College
Workshop
"Amazing"

(See Page 2)

Frisco Op Nabbed: Dope Coun

(See Page 1)

On The Cover
Lamare,
Fontaine

